MIXED EXERCISES.

The following *Trios** will, if properly practiced, acquaint the student with playing the pedal "*Obligato.*" The right hand plays the upper part, the left hand the middle part, and the bass is played on the pedal. Stops, for the manuals ought to be only eight-feet flue stops, (Op. Diap. and St. Diap.), for the pedal, a sixteen-feet, and,(if there be one)an eight-feet stop ; or pedal and manual coupled together.

Andante.

89. Right hand. Left hand. Pedal. R Rh RL

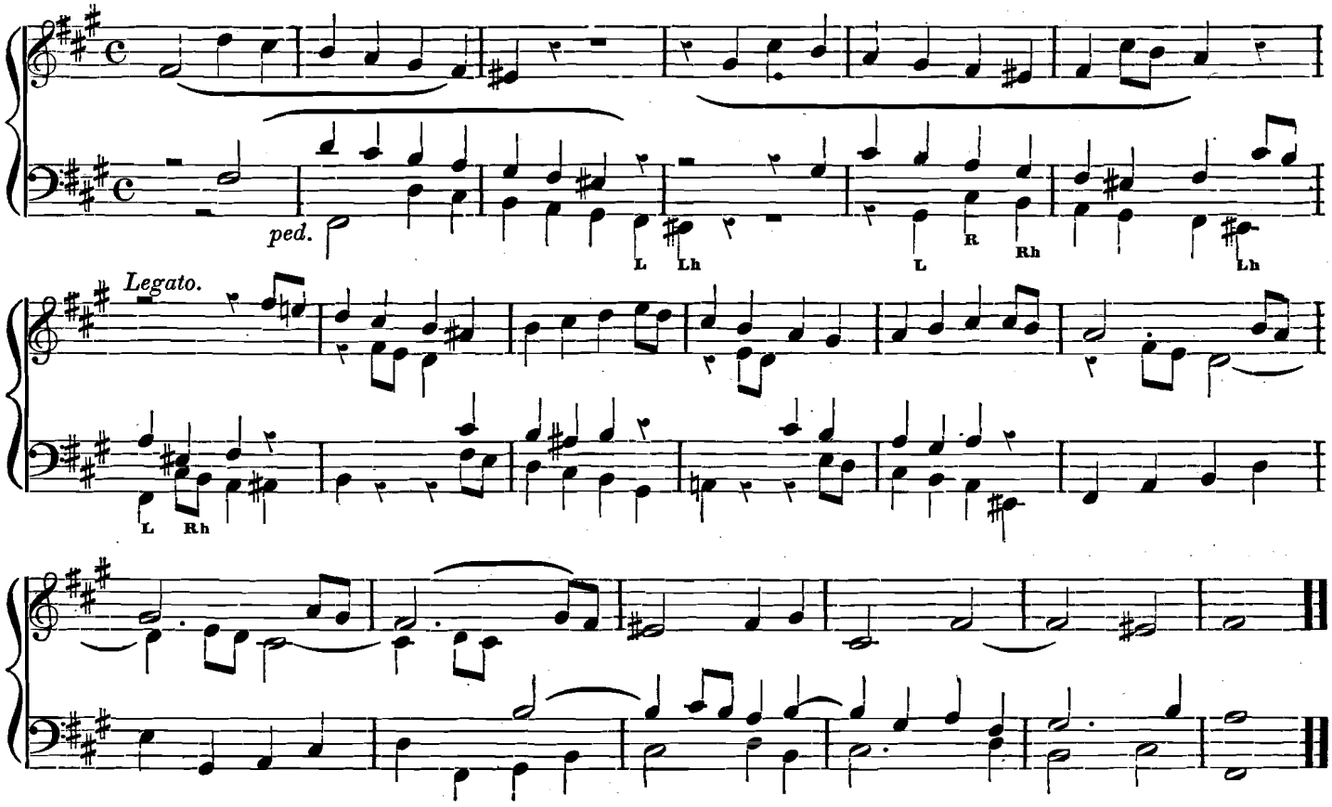
90. *Lento.* L L L RL R R Lh L R RL R

Andante

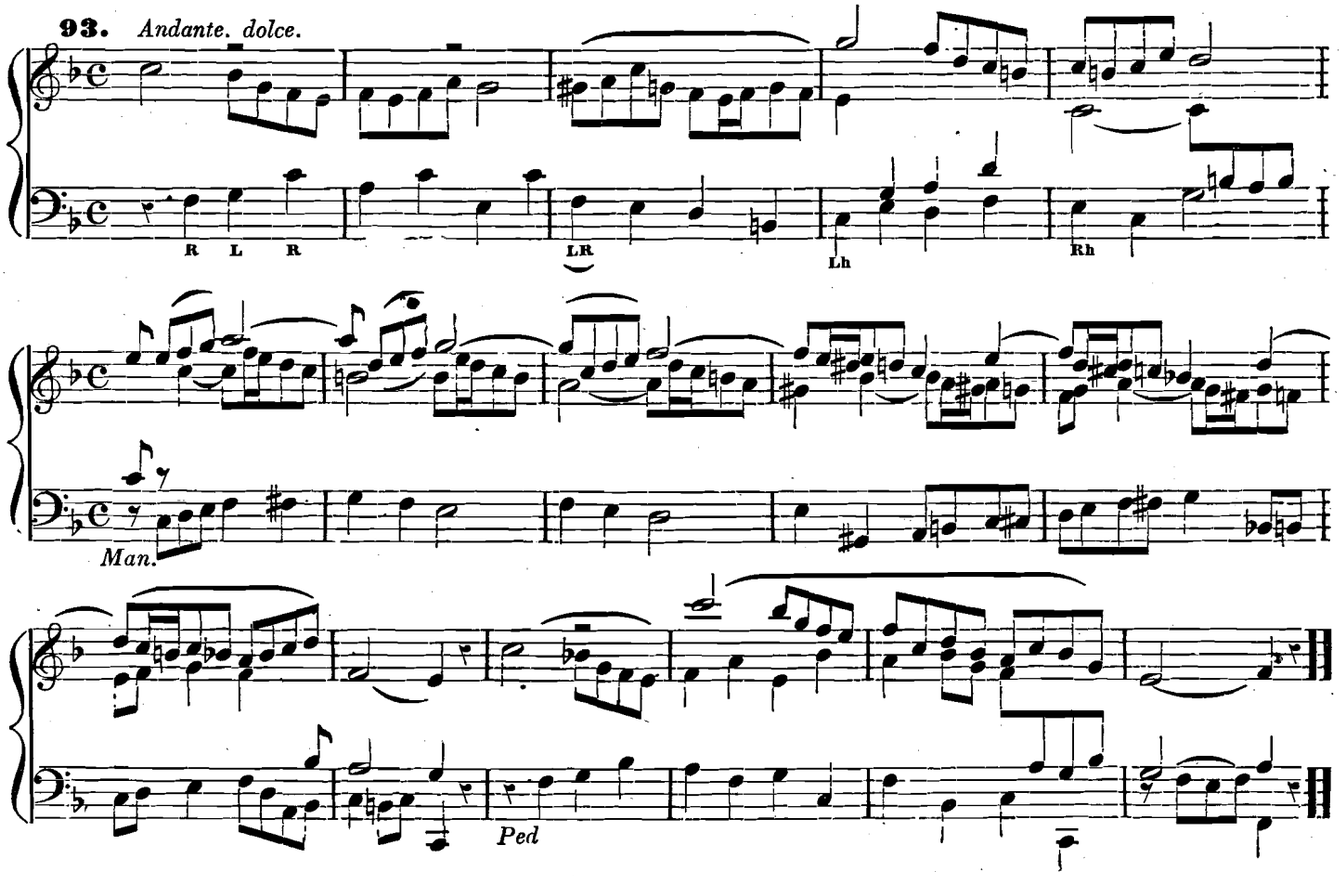
91. R L R RL G L L F

*Mainly selected from "Rink."

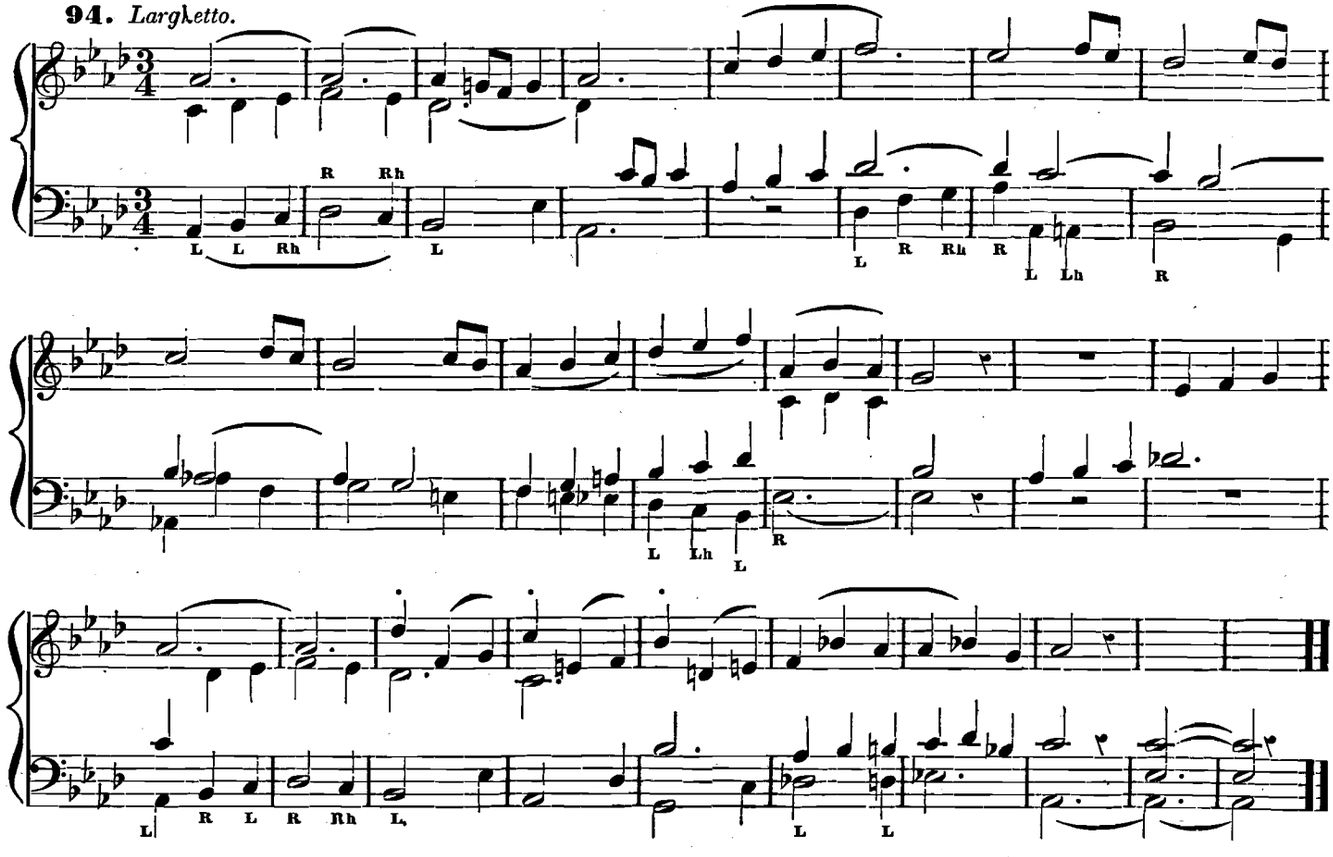
92. *Andante.*



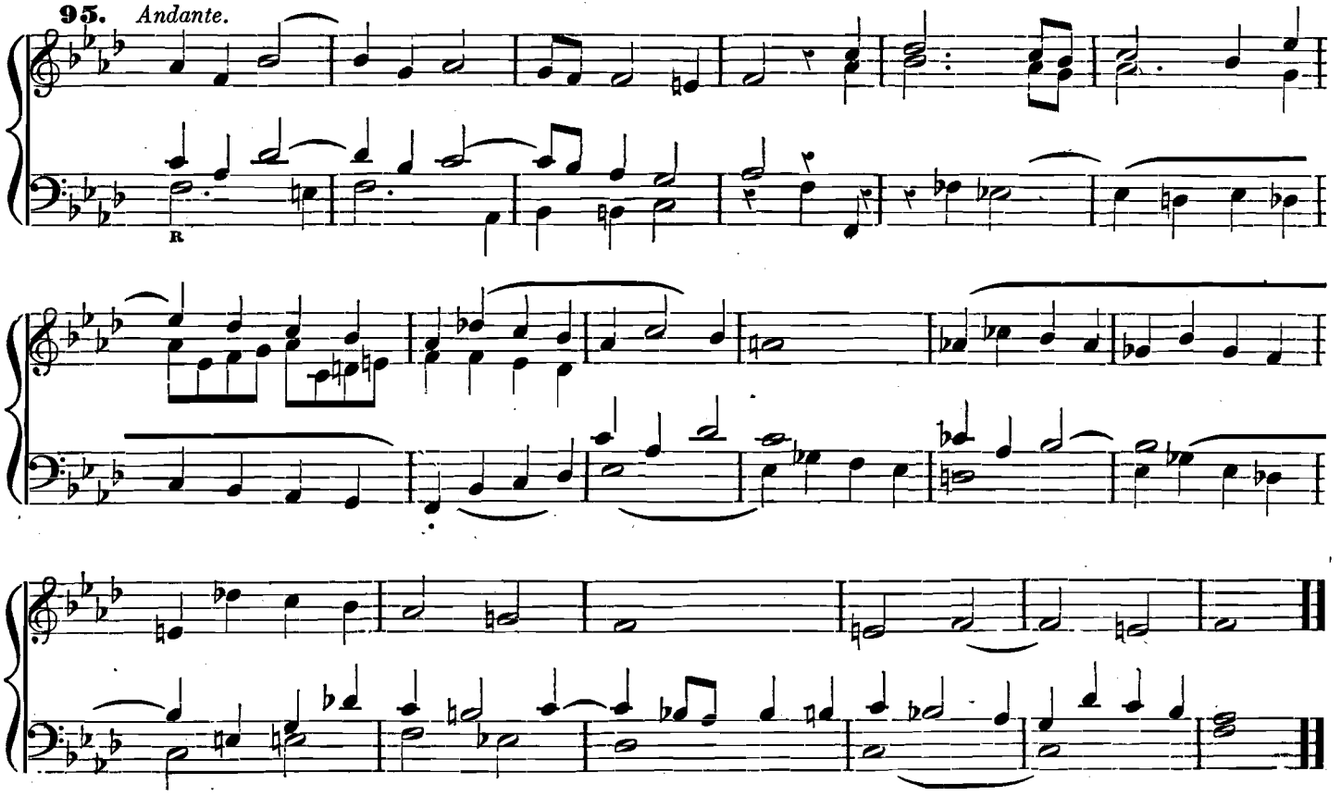
93. *Andante. dolce.*



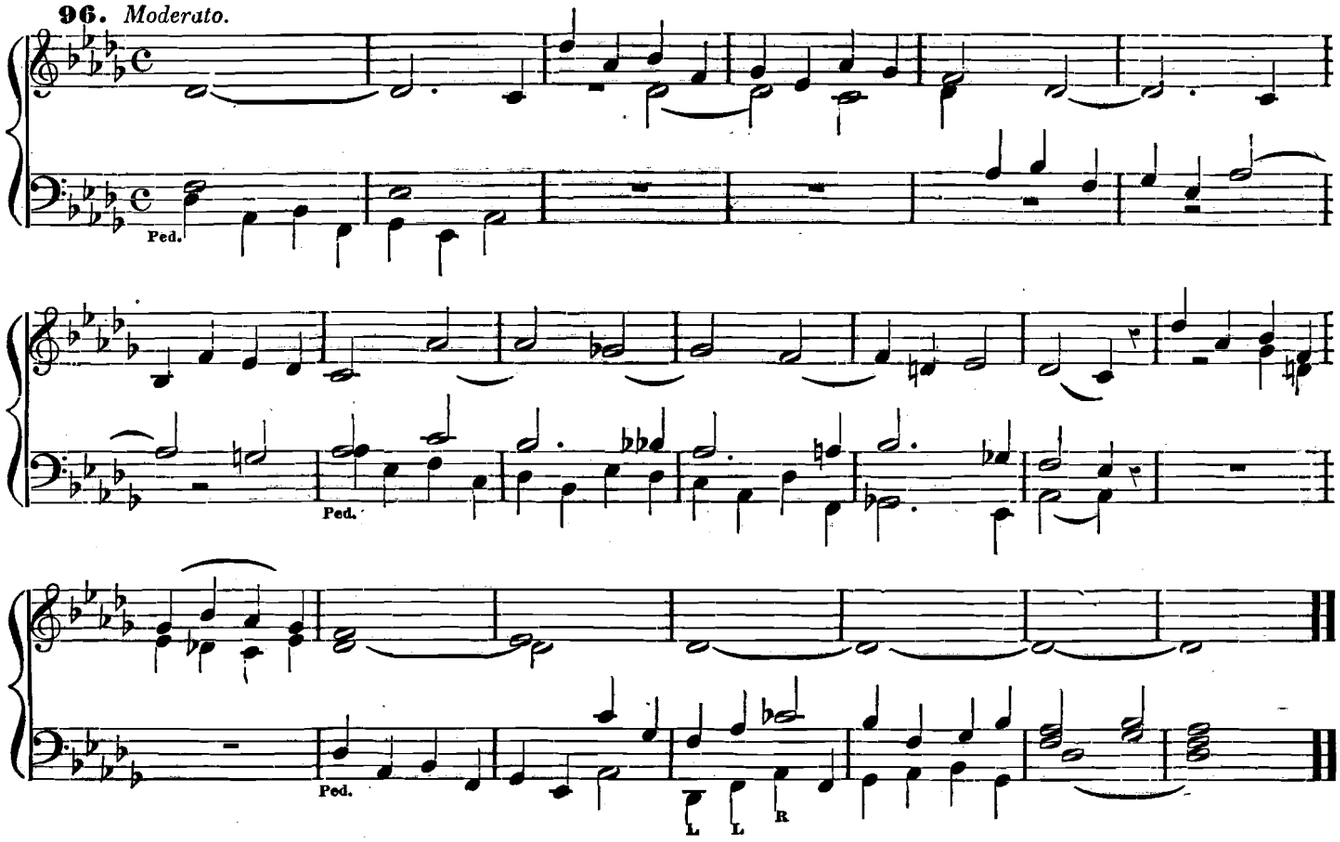
94. *Larghetto.*



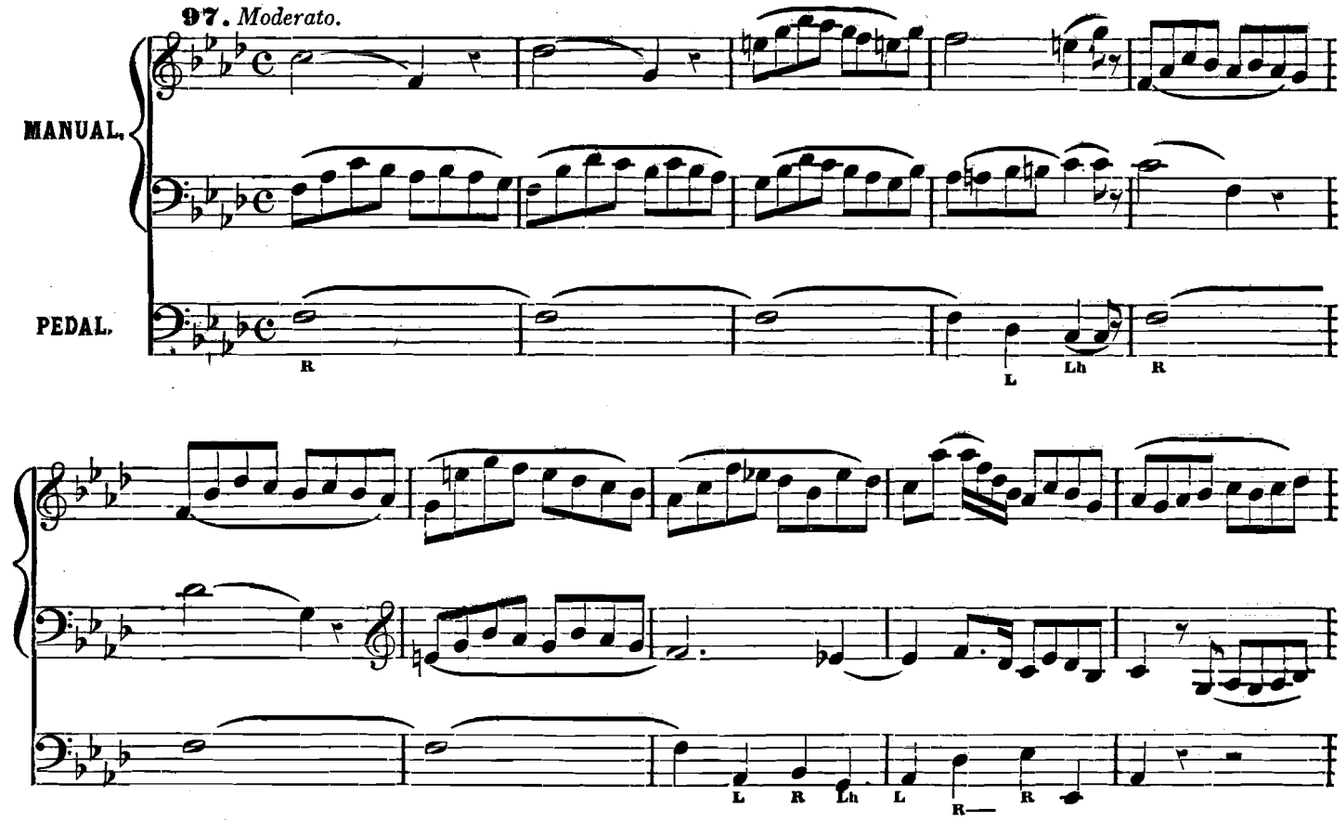
95. *Andante.*

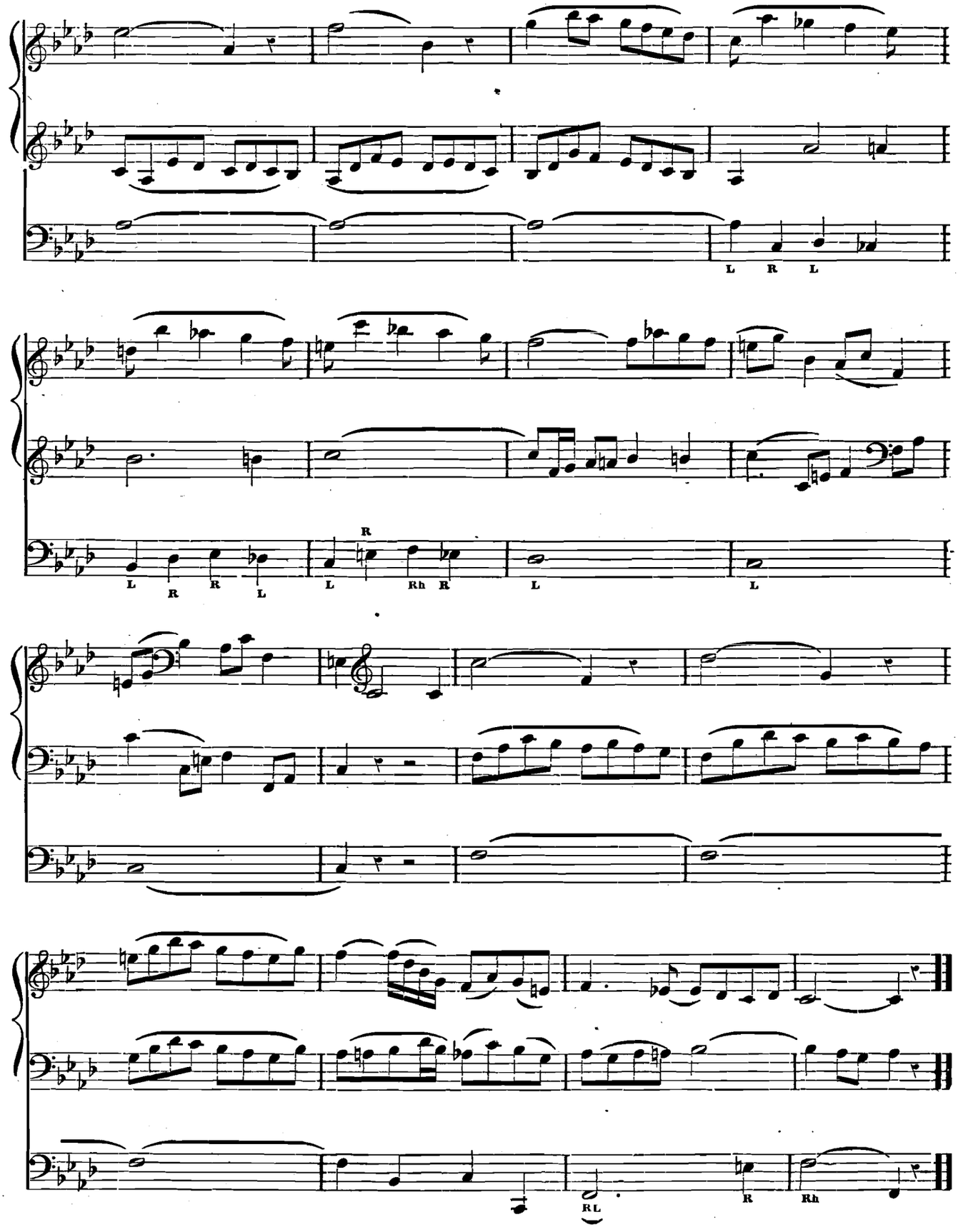


96. *Moderato.*

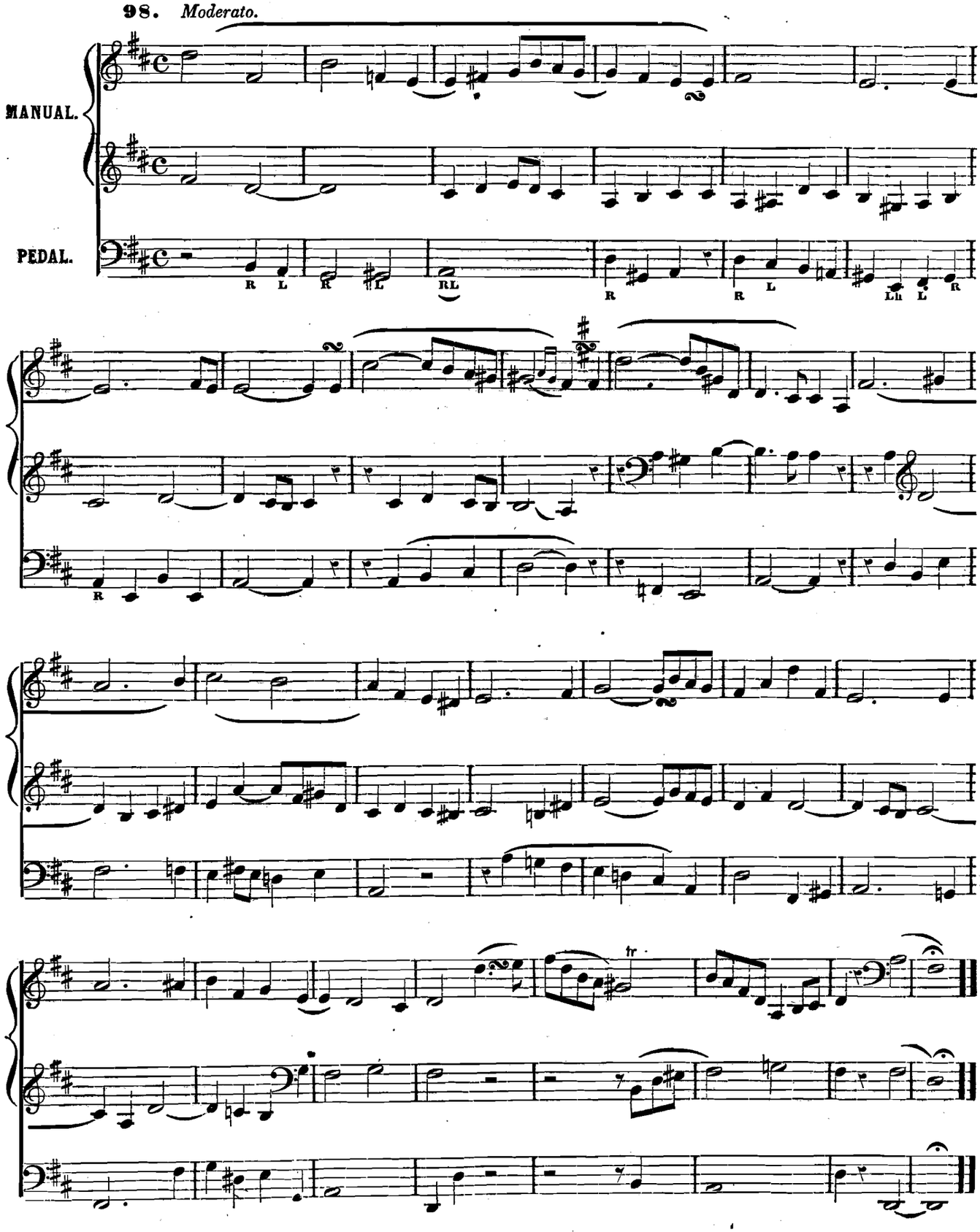


97. *Moderato.*




L R L
L R R L
L R Rh R
L
L
RL
R
Rh

98. *Moderato.*



99.

Andante.

a tempo.

tr

rit.

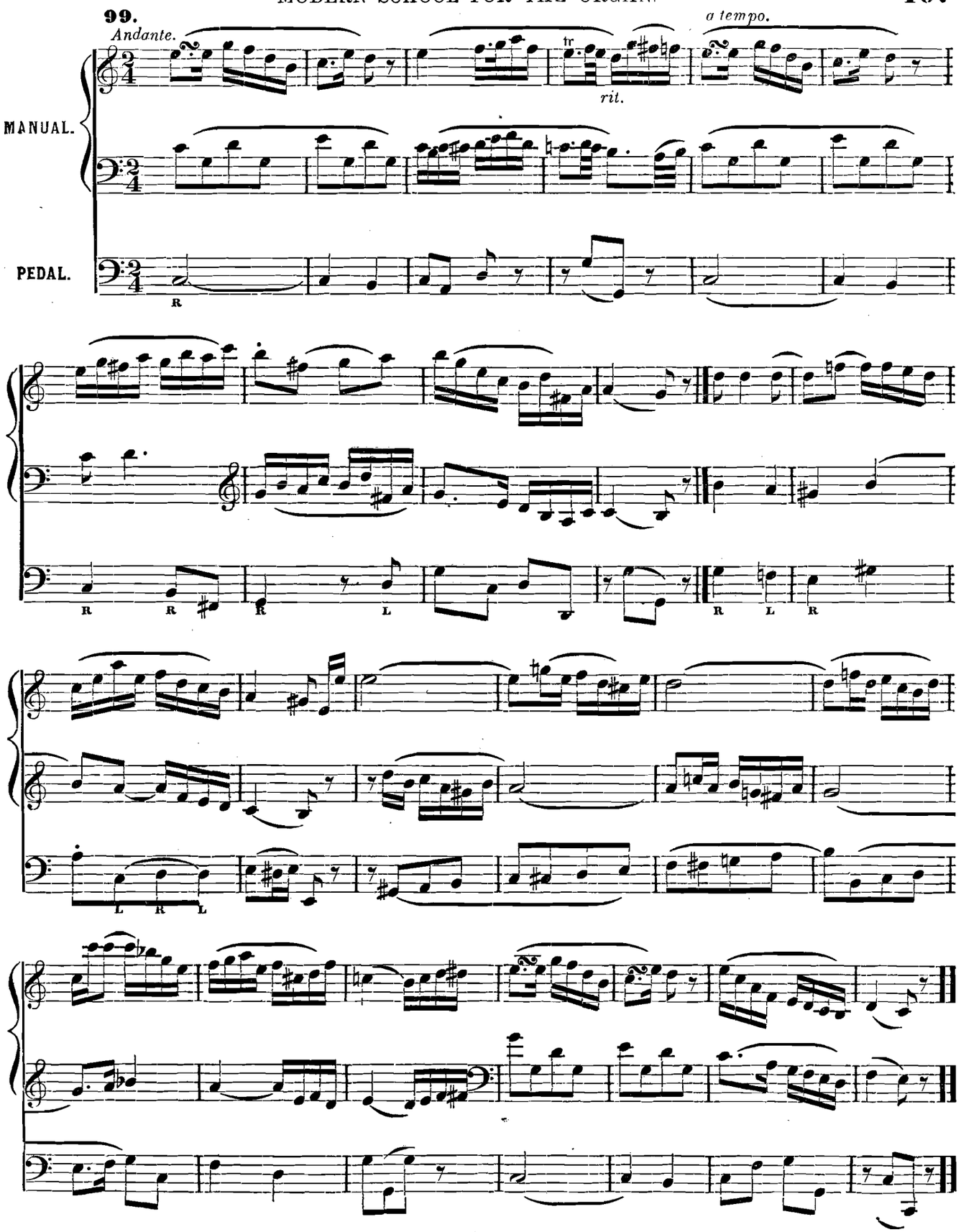
MANUAL.

PEDAL.

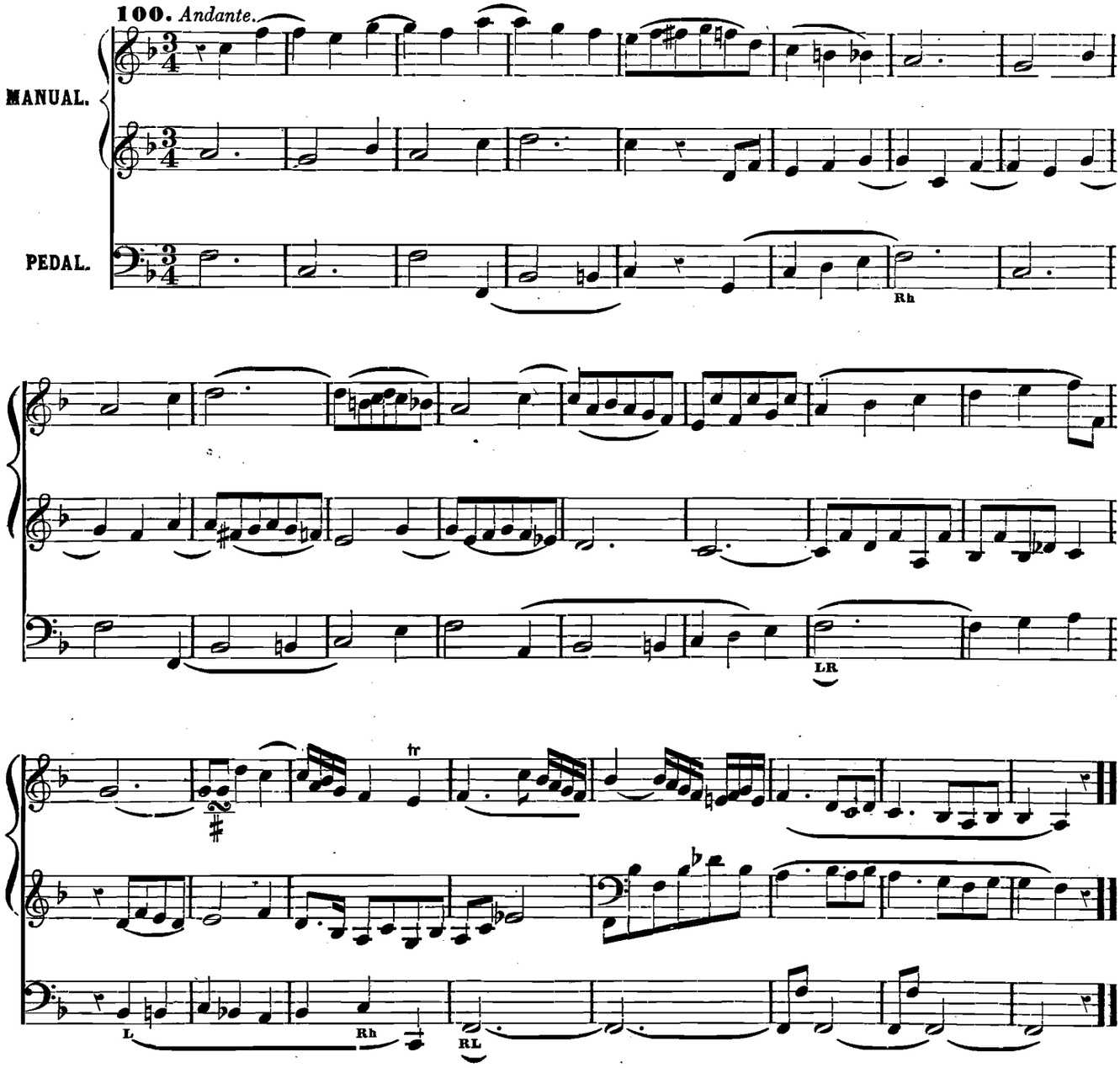
R

R R R L R L R

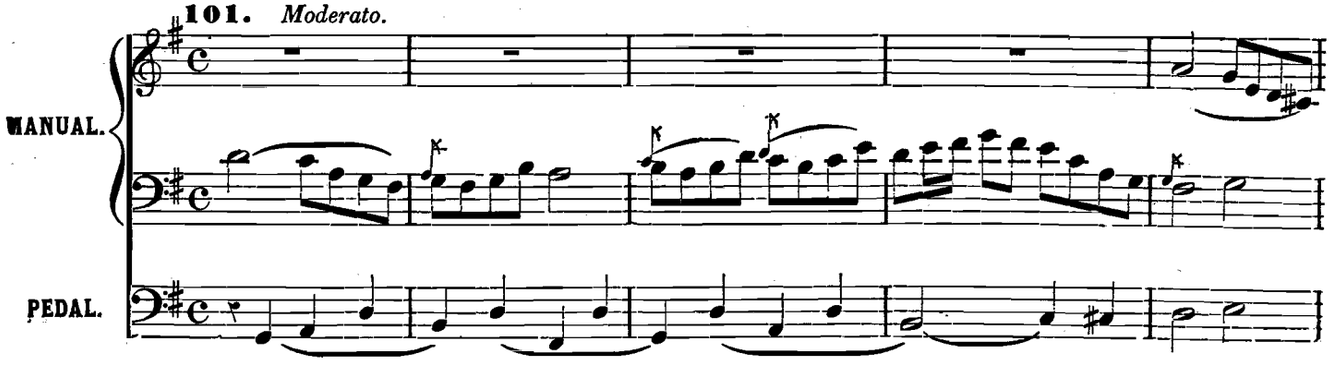
L R L

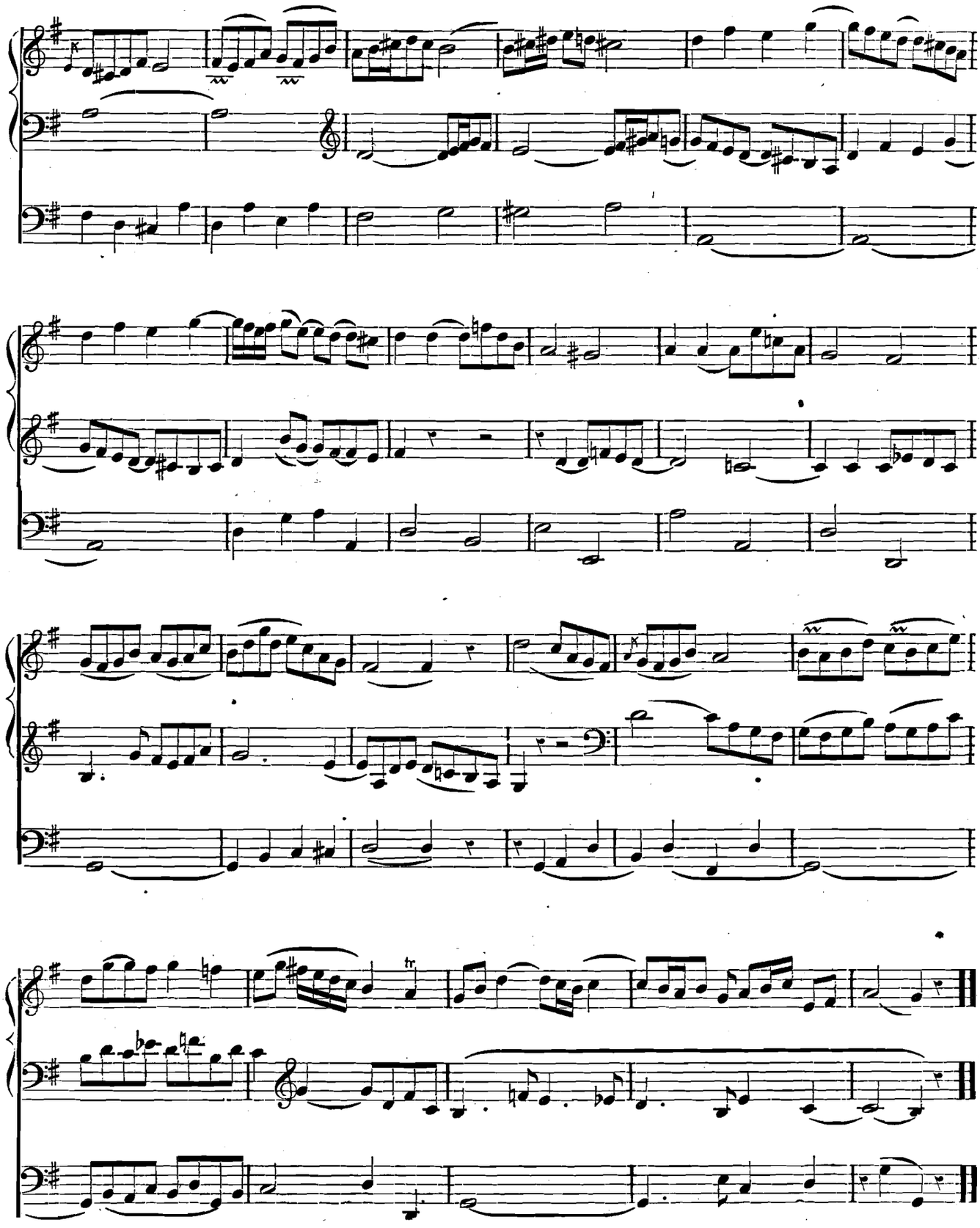


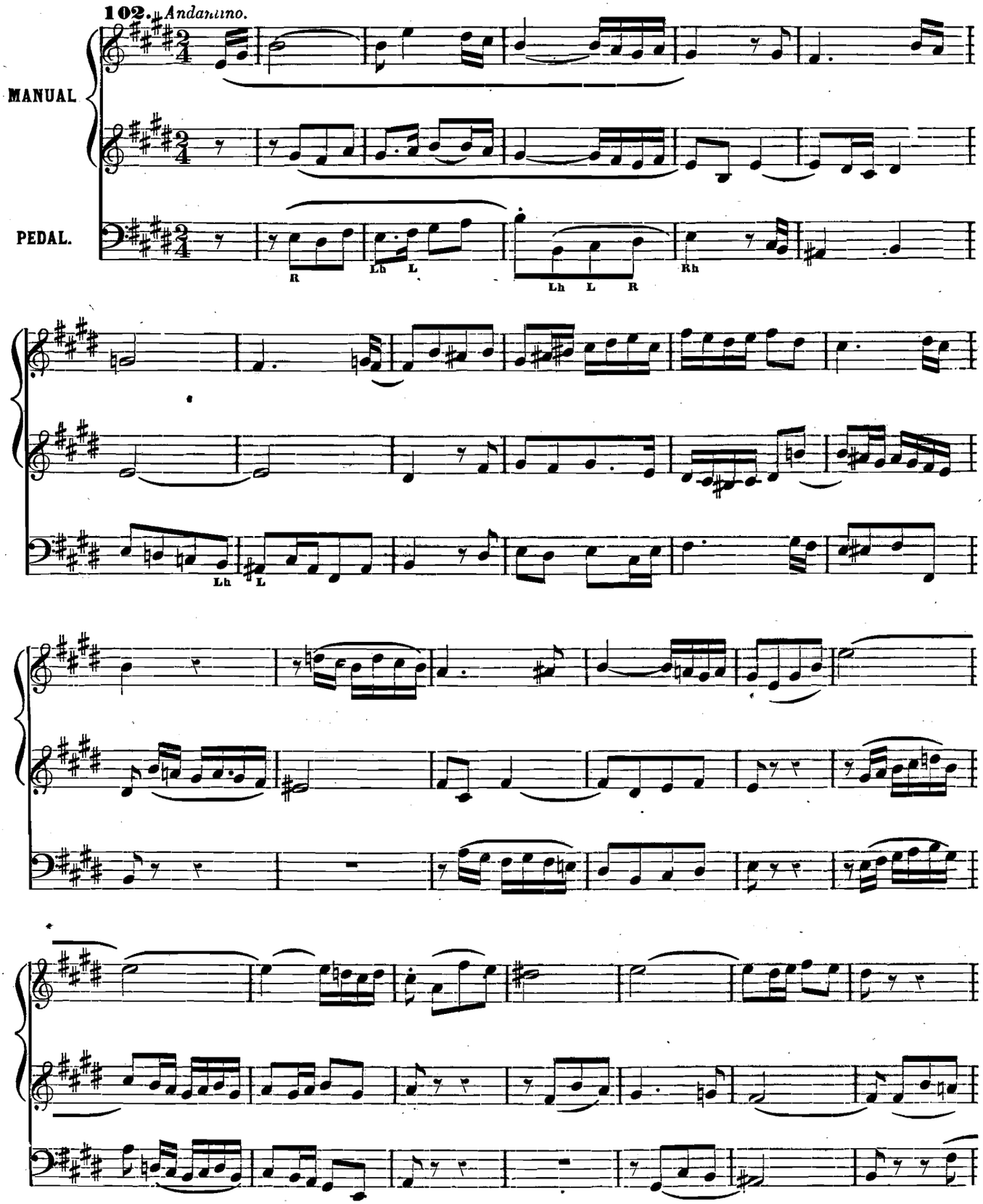
100. *Andante.*

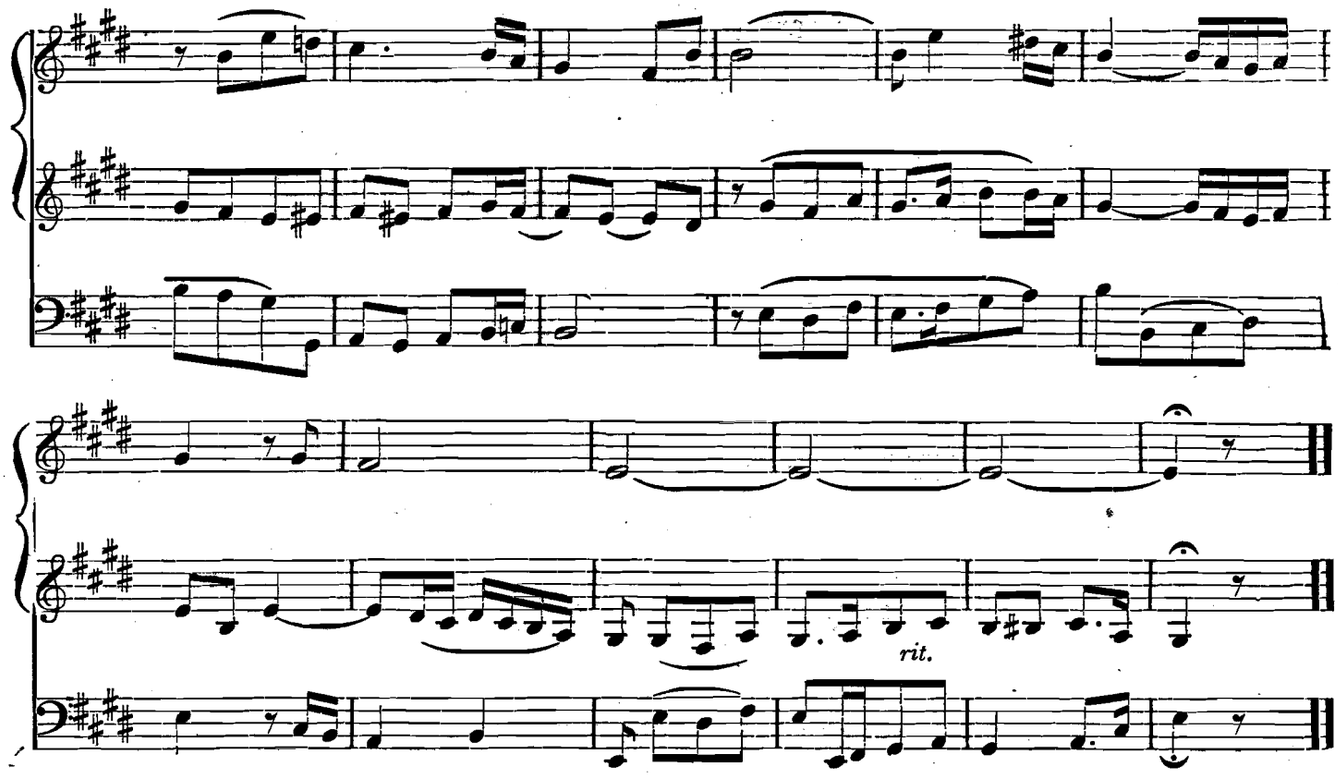


101. *Moderato.*

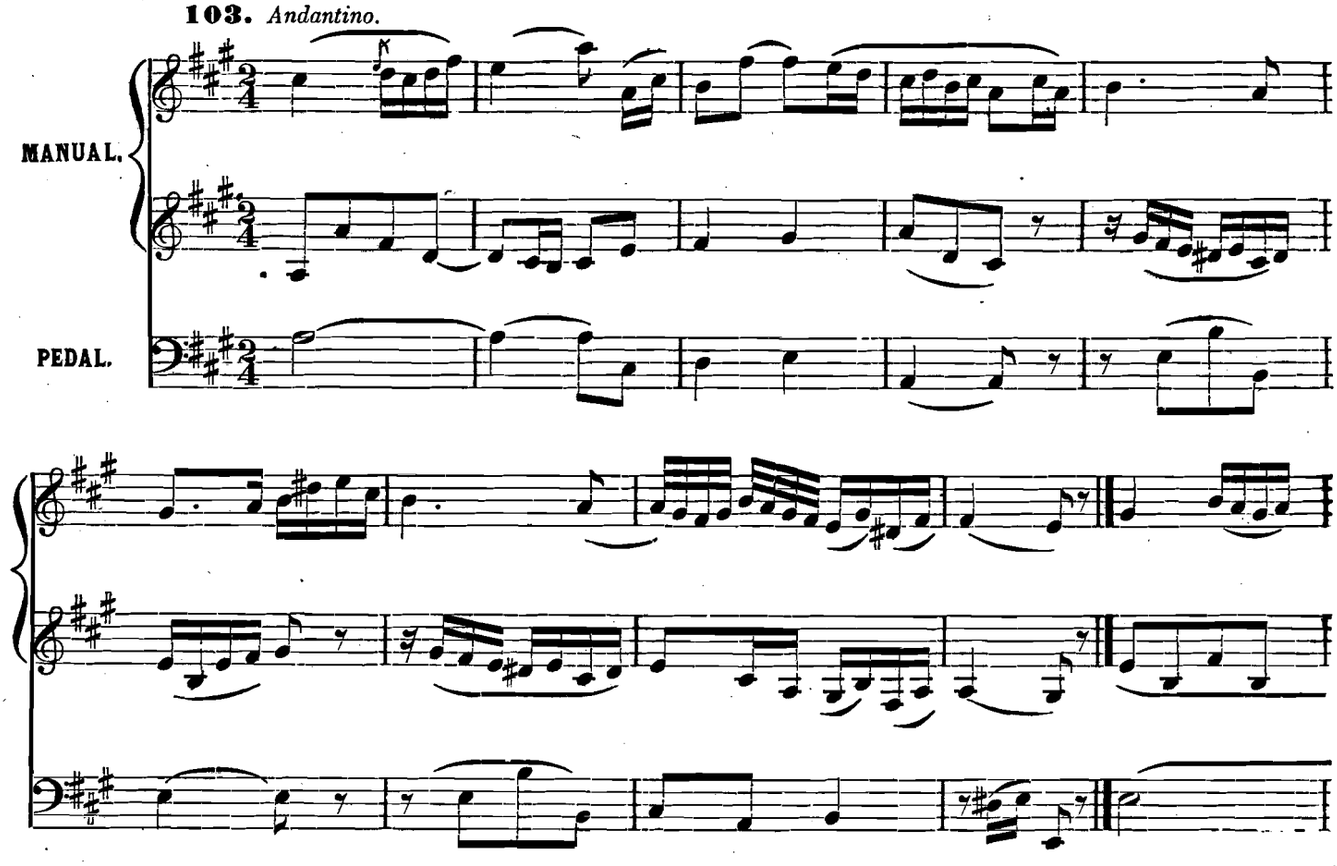


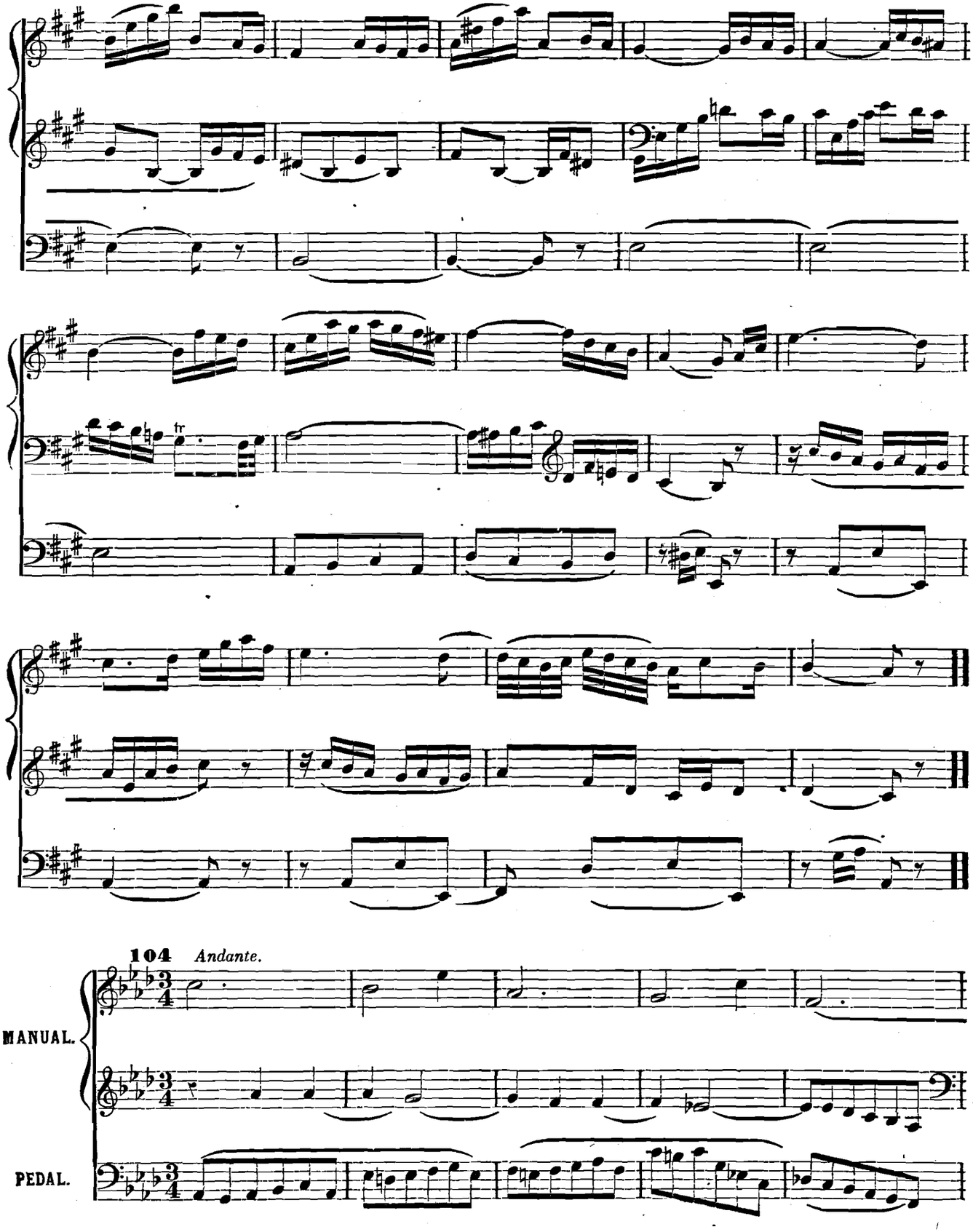


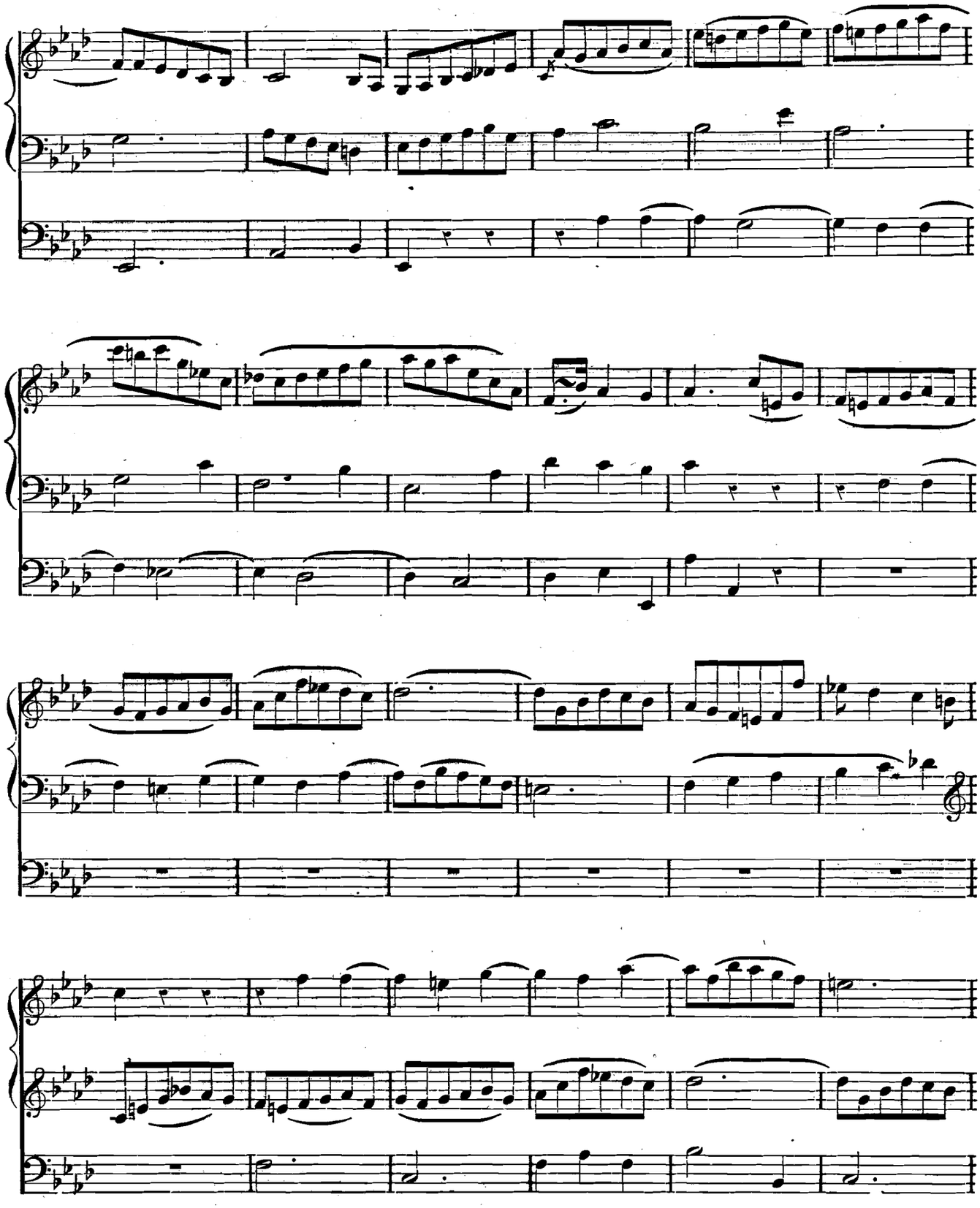

102. Andantino.
MANUAL
PEDAL.
R
Lh L
Lh L R
Rh
Lh
L

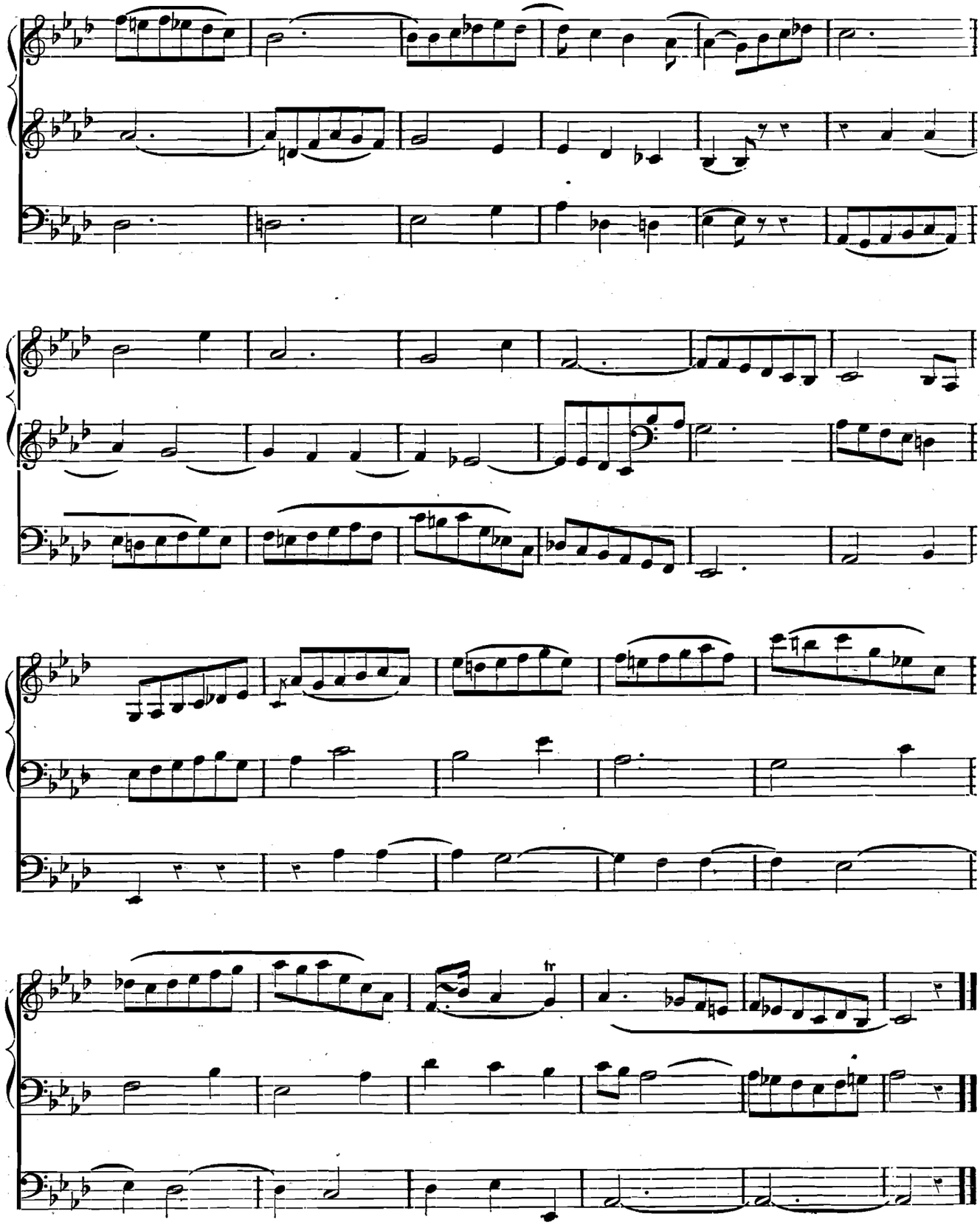


103. *Andantino.*

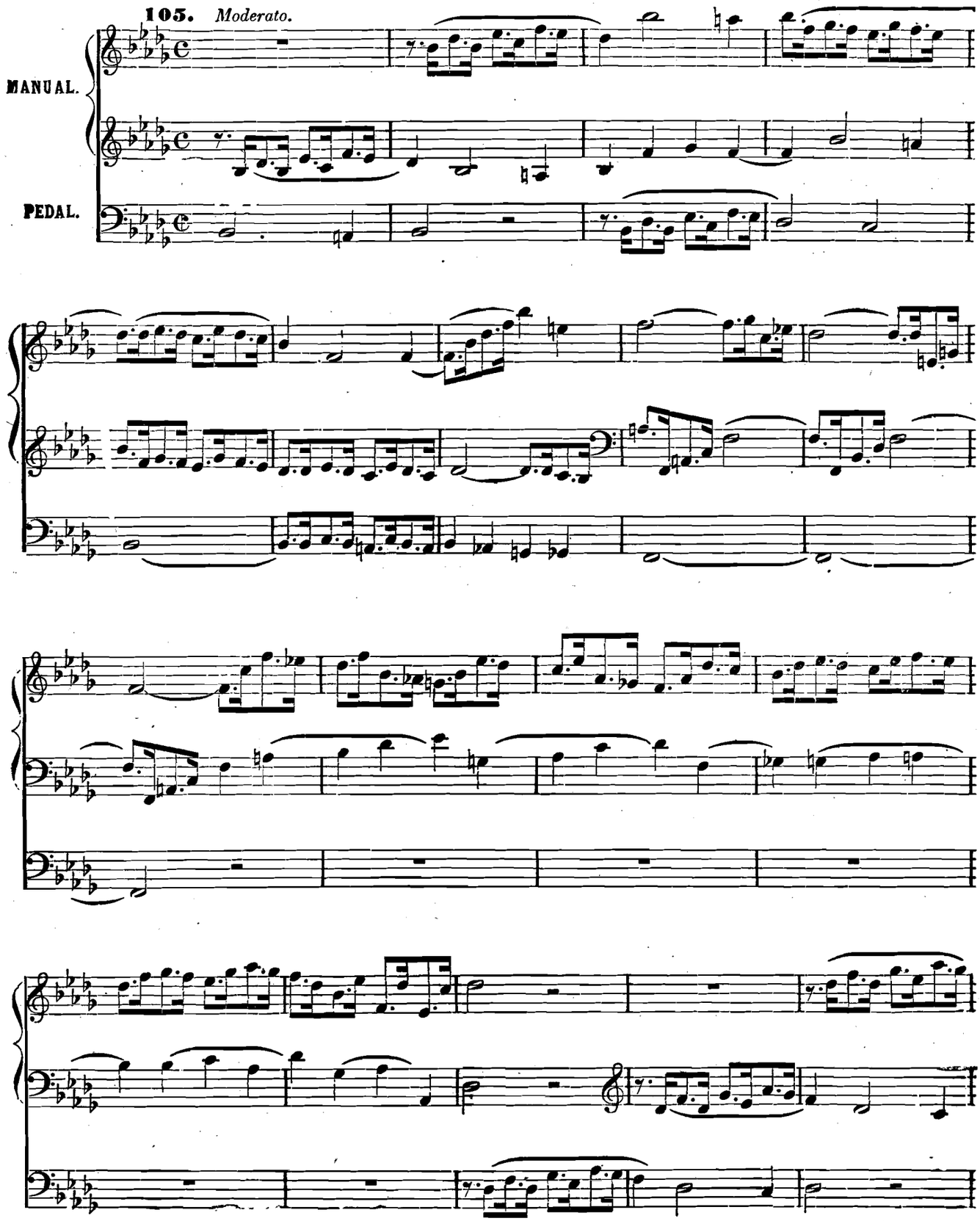


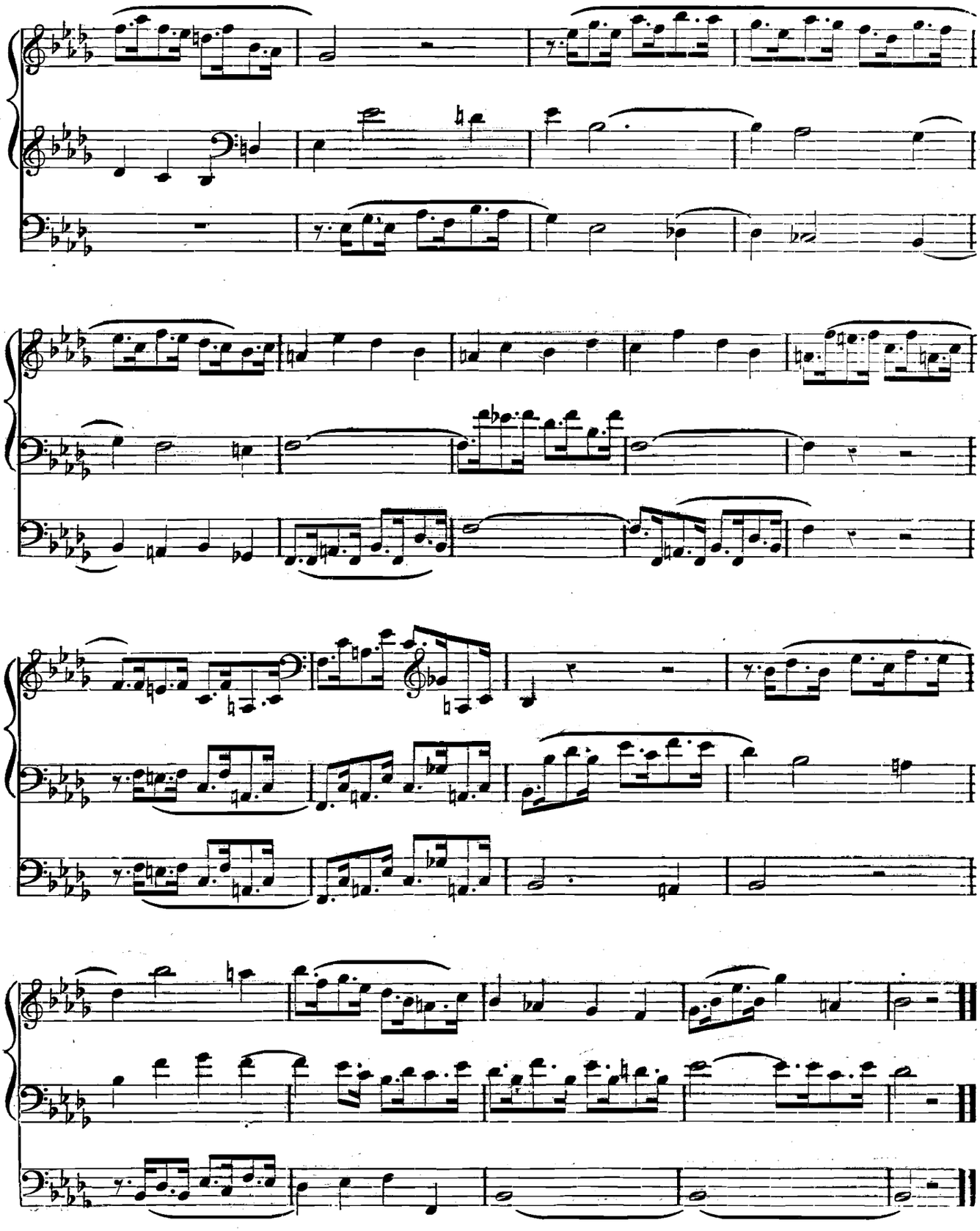

104 Andante.
MANUAL.
PEDAL.




tr

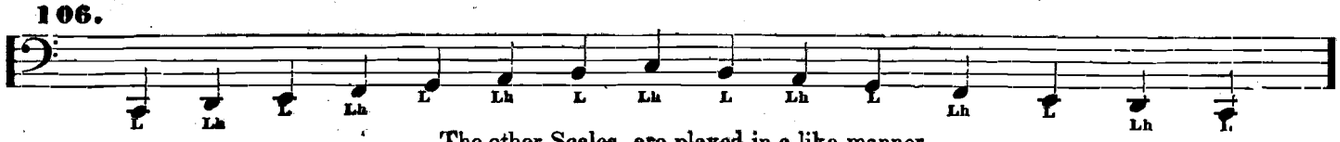
105. *Moderato.*





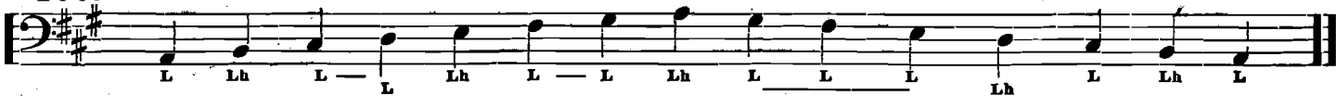
EXERCISES FOR THE LEFT FOOT.

106.

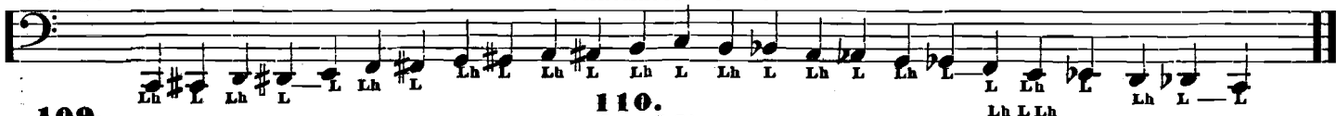


The other Scales are played in a like manner.

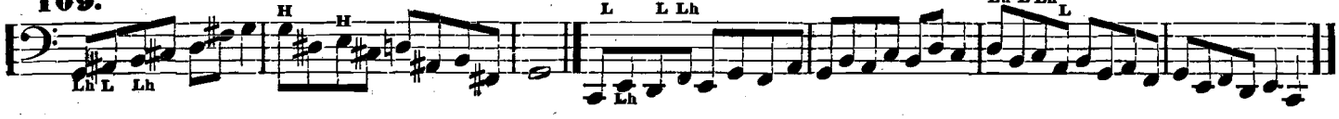
107.



108. CHROMATIC SCALE.



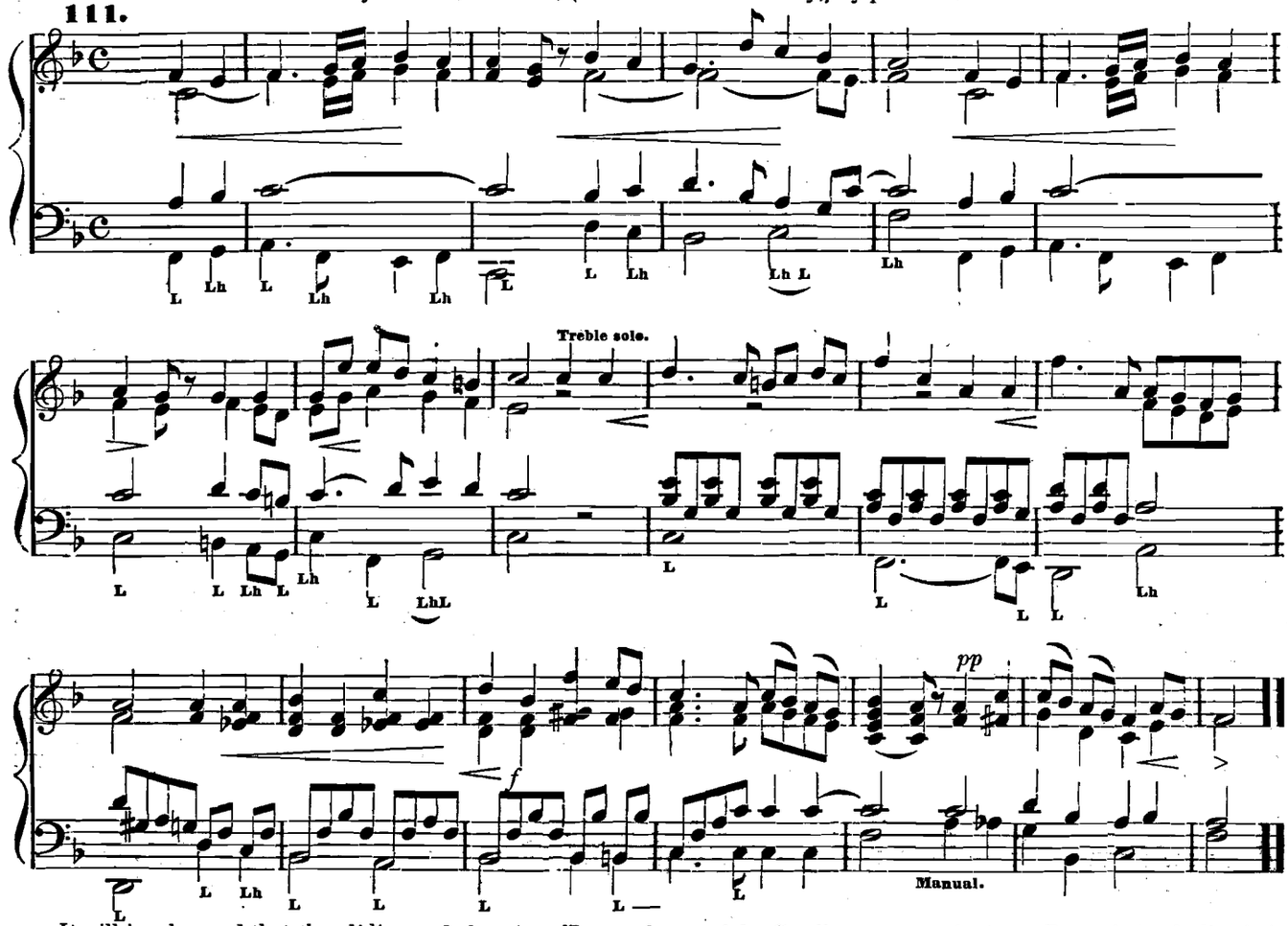
109.



110.

Hymn tune, 8 & 7 D., (from Zundel's Psalmody,) by permission.

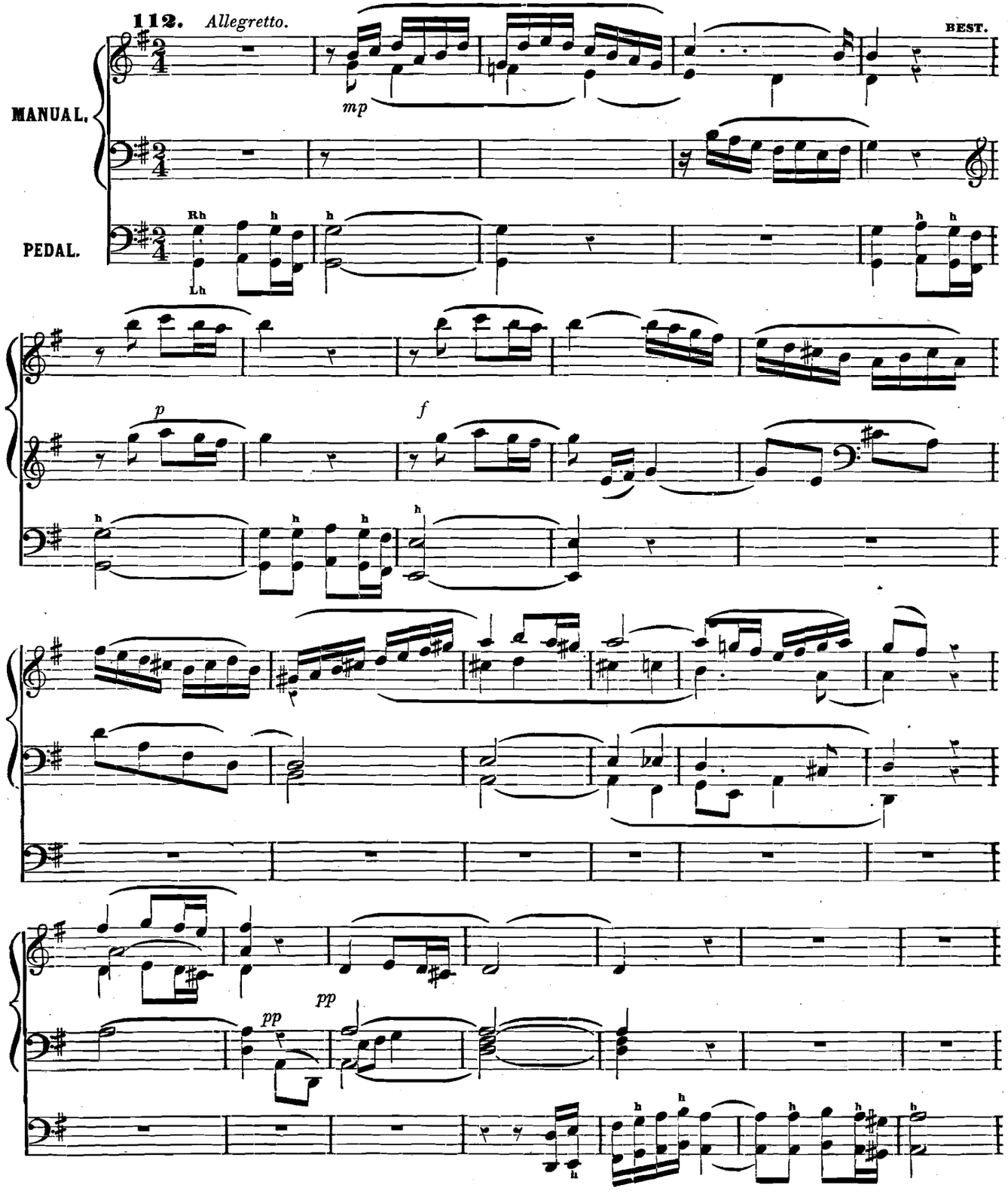
111.

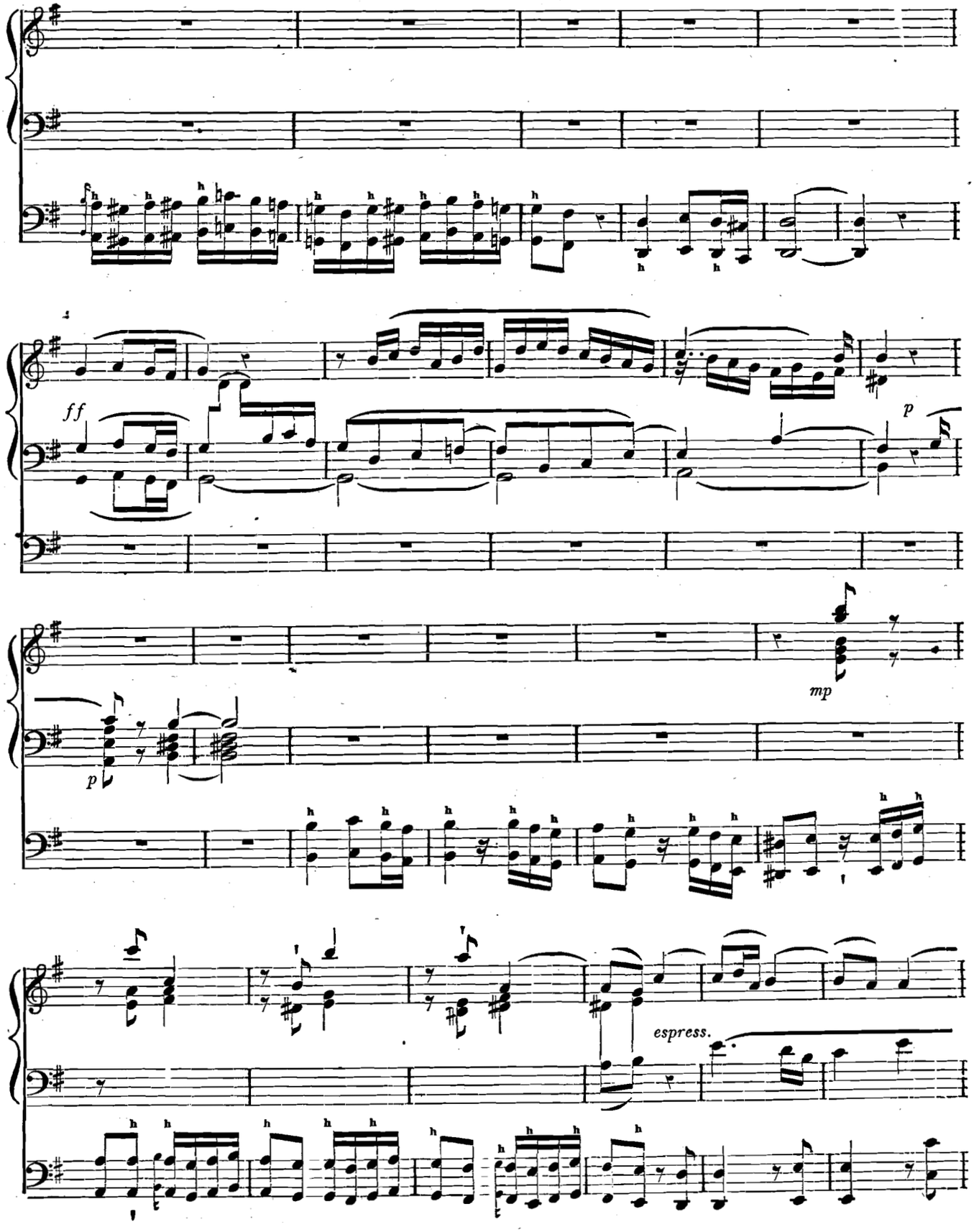


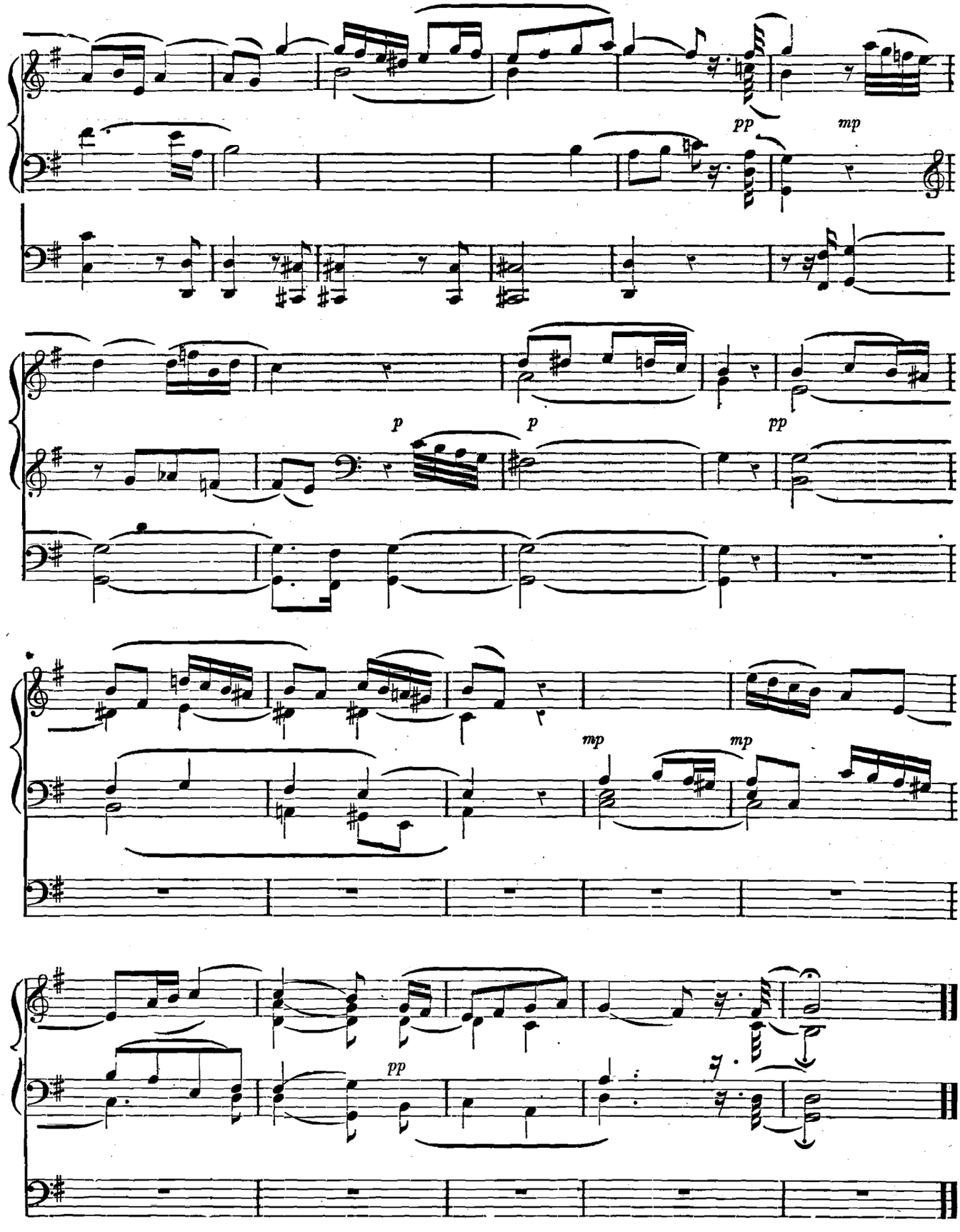
It will be observed that the *sliding* and changing Toe and Heel on the same key, has to be taken advantage of very frequently in order to render the passages as smooth as possible. Before leaving the subject, however, we repeat the remark, that by imparting instruction how to play Pedal and Swell together, we do not mean to encourage the too frequent use of the Swell, playing. Properly and discriminatingly employed, the crescendo of a swell is delightful, but it becomes a perfect nuisance with players who work it with as much zeal as is bestowed by a good housewife on a sewing machine.

ON OCTAVE PLAYING.

The remark on Sliding and changing Toe and Heel in preceding chapters, apply in octave playing to both feet. As the Toe and Heel of the right and left foot are simultaneously used in playing octaves, (Doppio.) the marks above the Pedal stave, apply equally to the right as well as left foot. Play Pedal notes under letter *h* with the *Heels*, all others with the *Toes*.



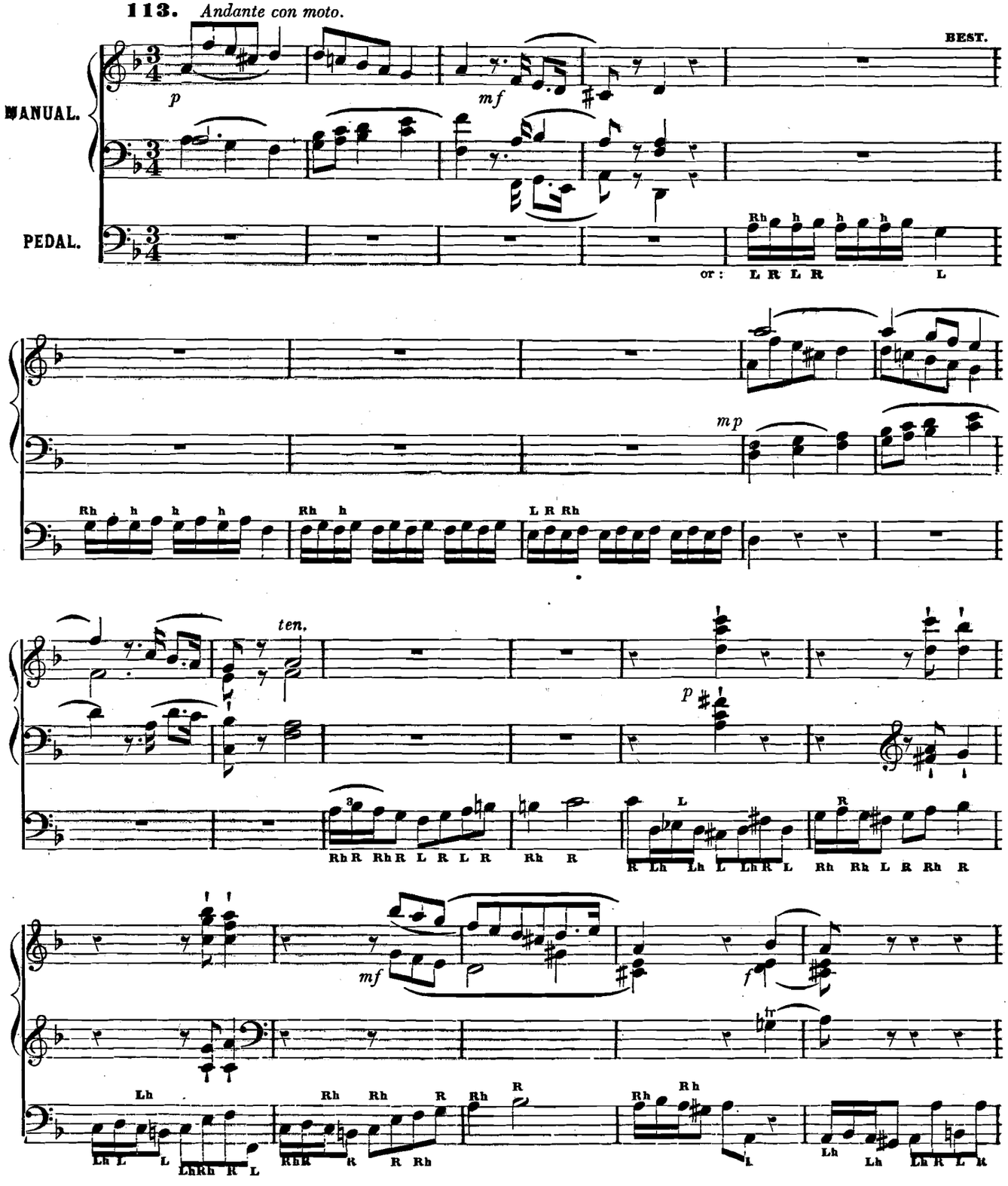

ff
p
mp
p
espress.

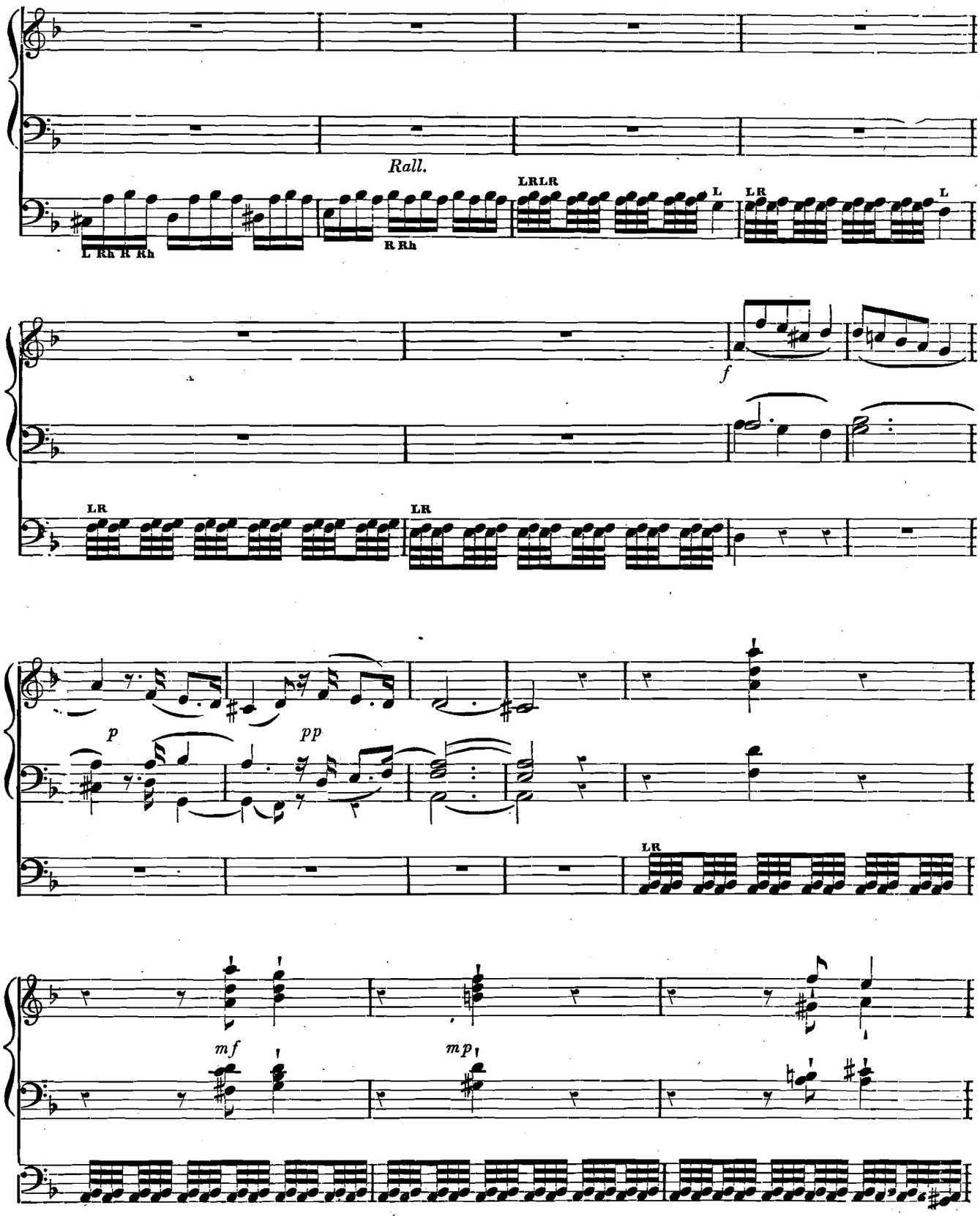

pp
mp
p
p
pp
mp
mp
pp

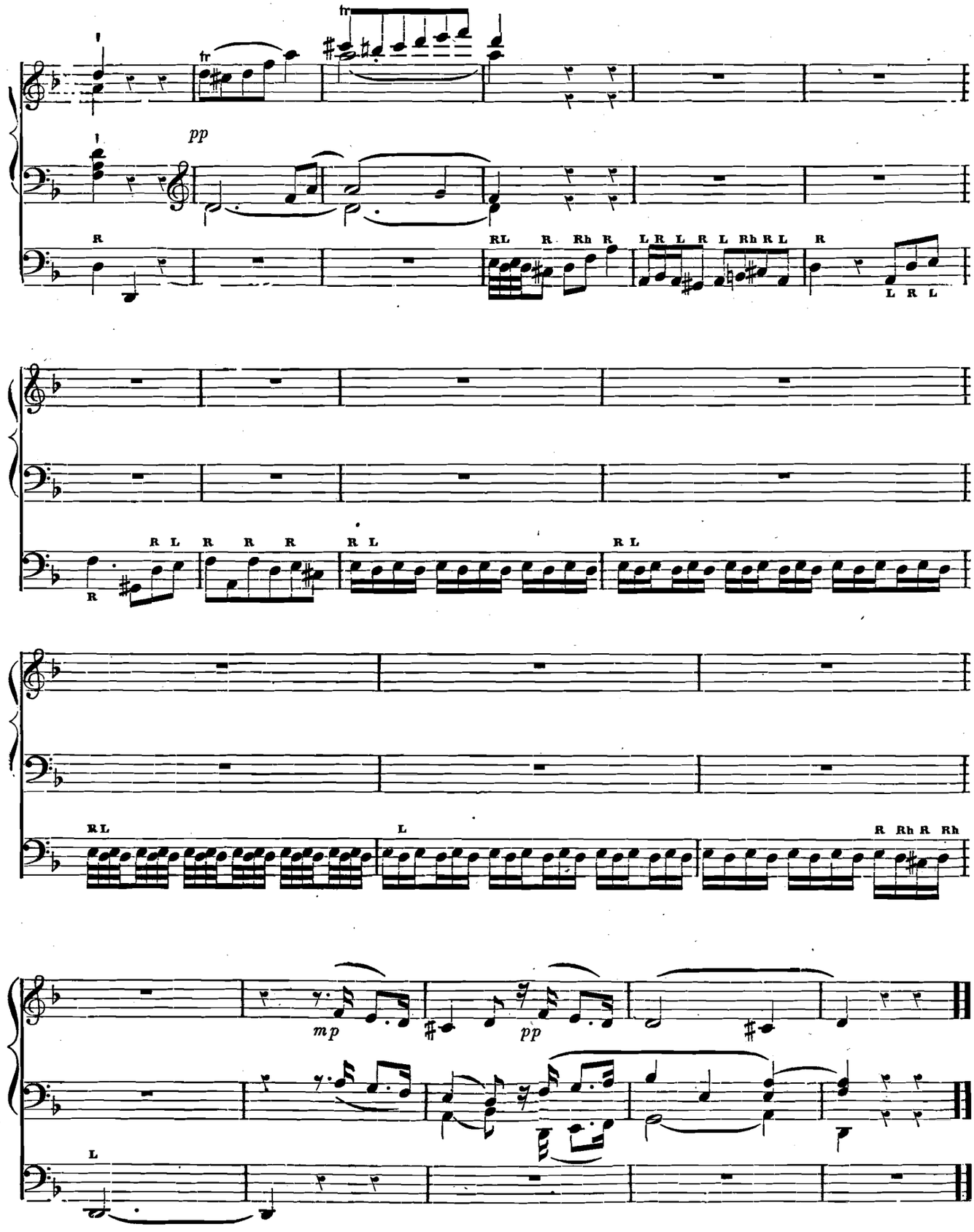
ON THE SHAKE.

Pedal shakes have to be made by the Toes of both feet. To admit the performance of a Shake, the Pedal action must needs be very strong and prompt. A good effect on the lower notes of the Pedals is, as far as the Double Stops are concerned, almost out of the question. That a Shake on the Pedal is to be executed with lesser rapidity than on the Piano or Violin, we need scarcely mention.

113. *Andante con moto.*

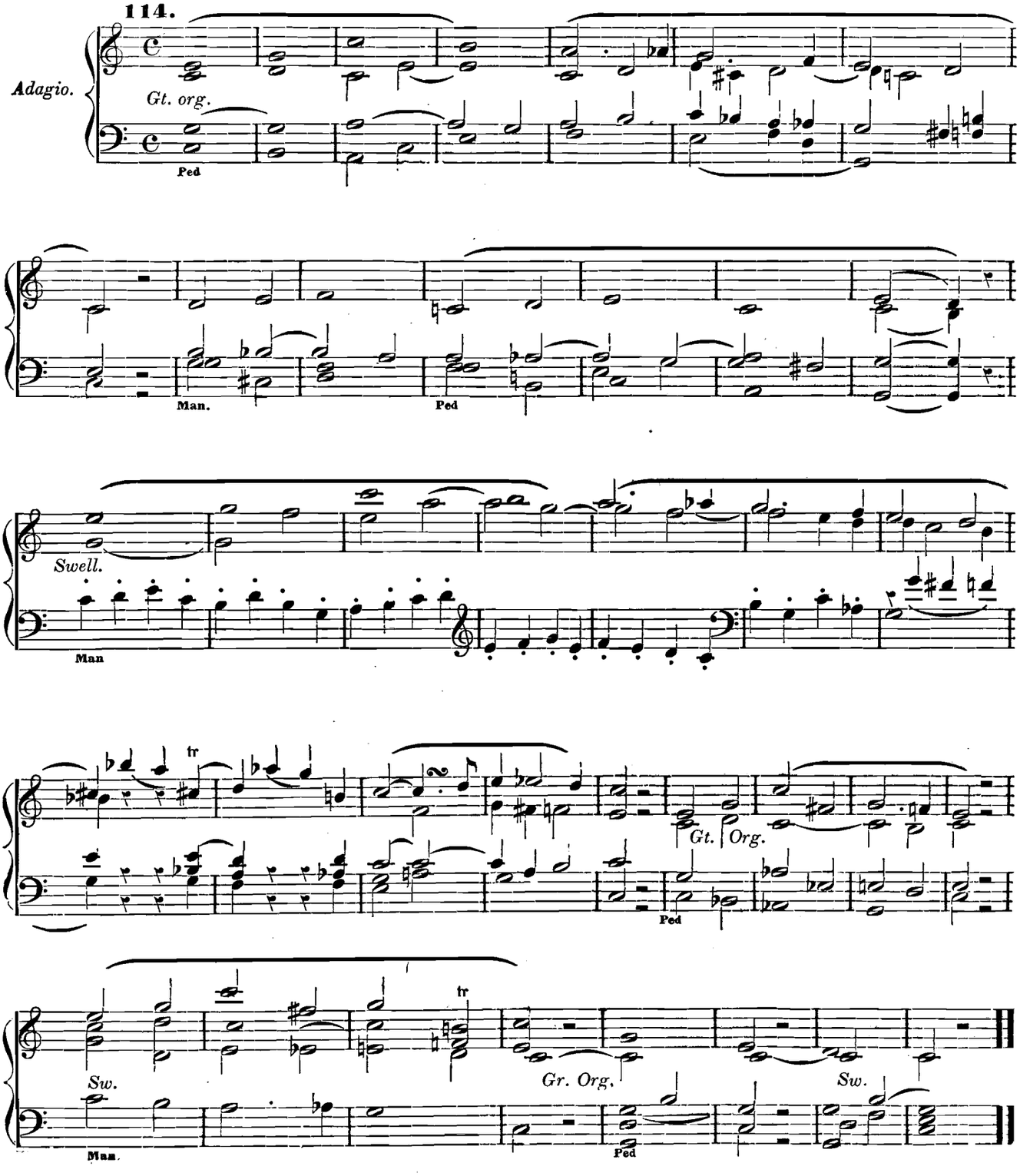



Rall.
L Rh R Rh
R Rh
LRLR
L
LR
L
f
LR
LR
p
pp
LR
mf
mp

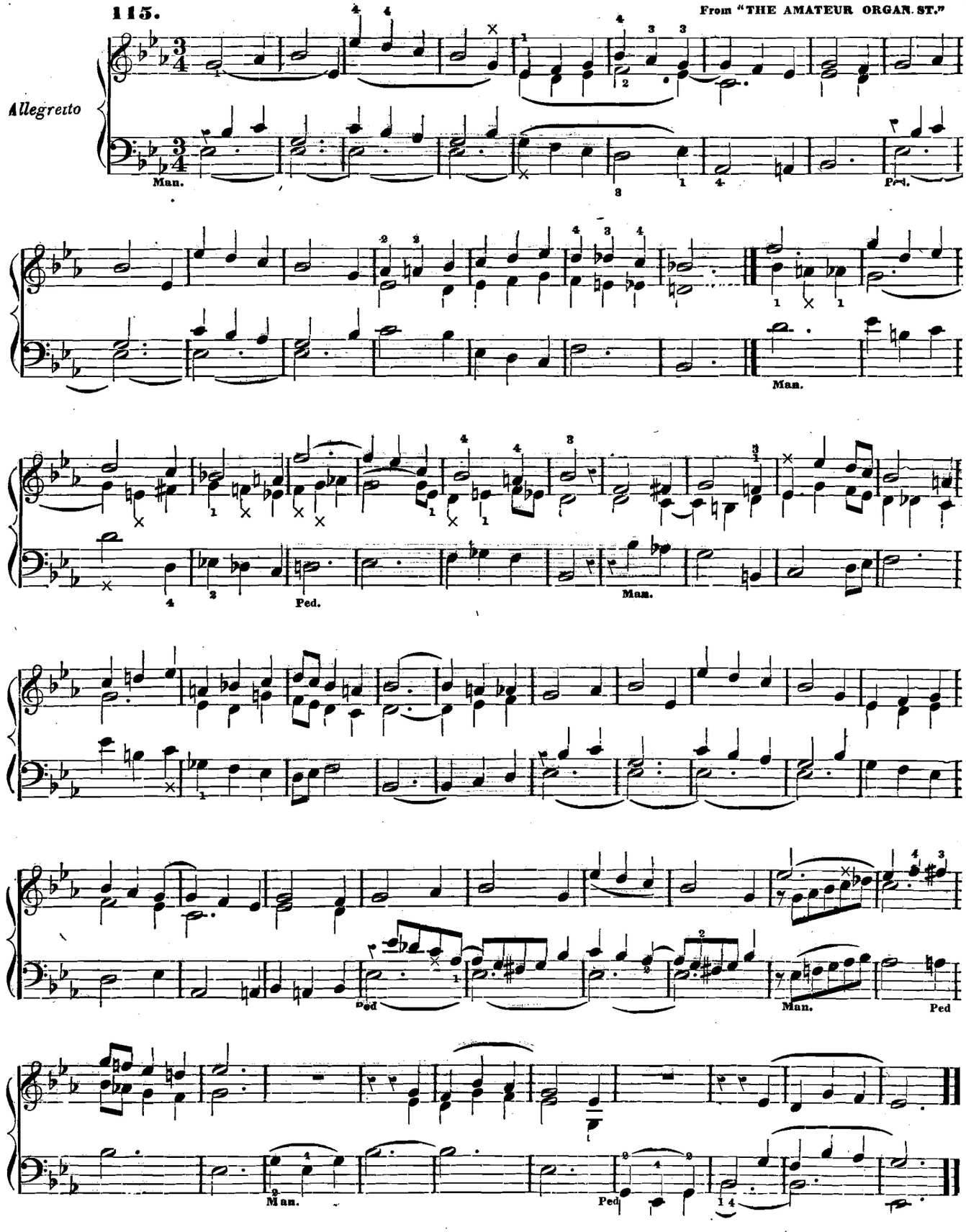

tr
tr
pp
R
RL R Rh R
L R L R L Rh R L
R
L R L
R
R L R R R
R L
R L
RL
L
R Rh R Rh
mp
pp
L

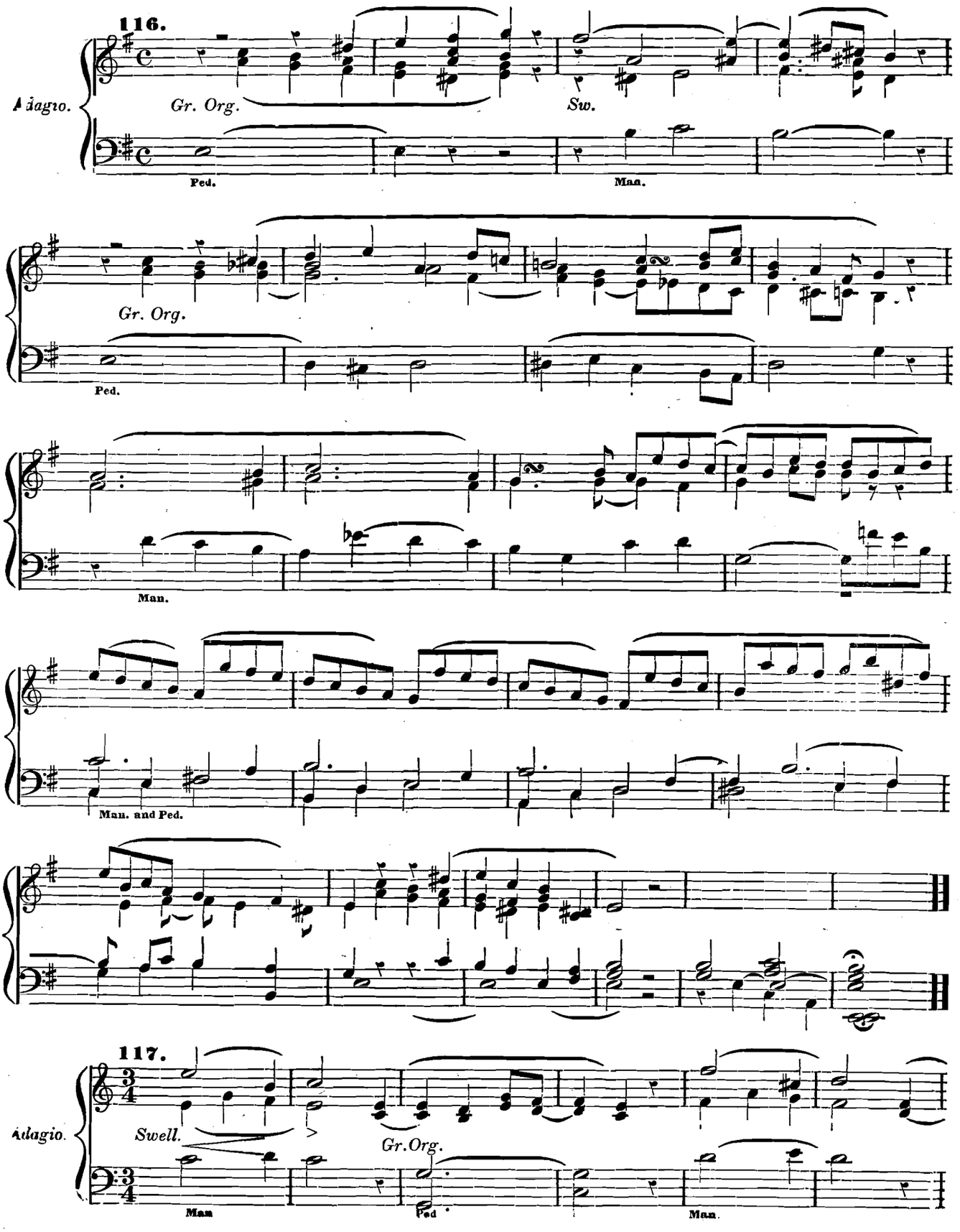
The following pieces have been composed and carefully selected with a view to practical usefulness (as opening voluntaries), and to a pleasing study. Remarks as to the proper mode of fingering, etc., are henceforth mostly omitted, because, we presume that the student is now far enough advanced to attend to it himself. The majority of the pieces in the 2d part are calculated for Organs with two Manuals, but may be made to produce a good effect by always adding one or two more stops to the passages for the Great Organ, when played on Organs with *one* Manual.

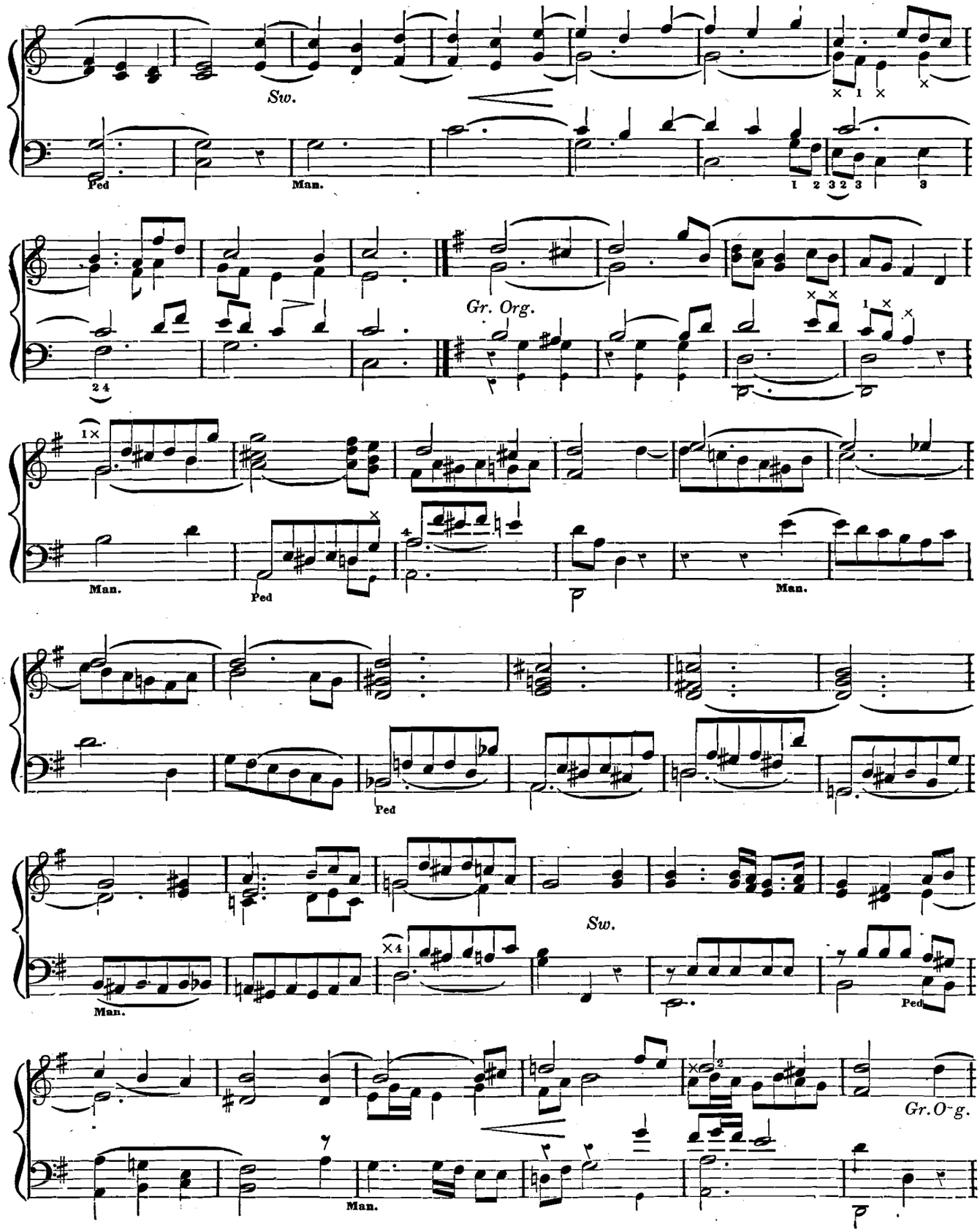
114.

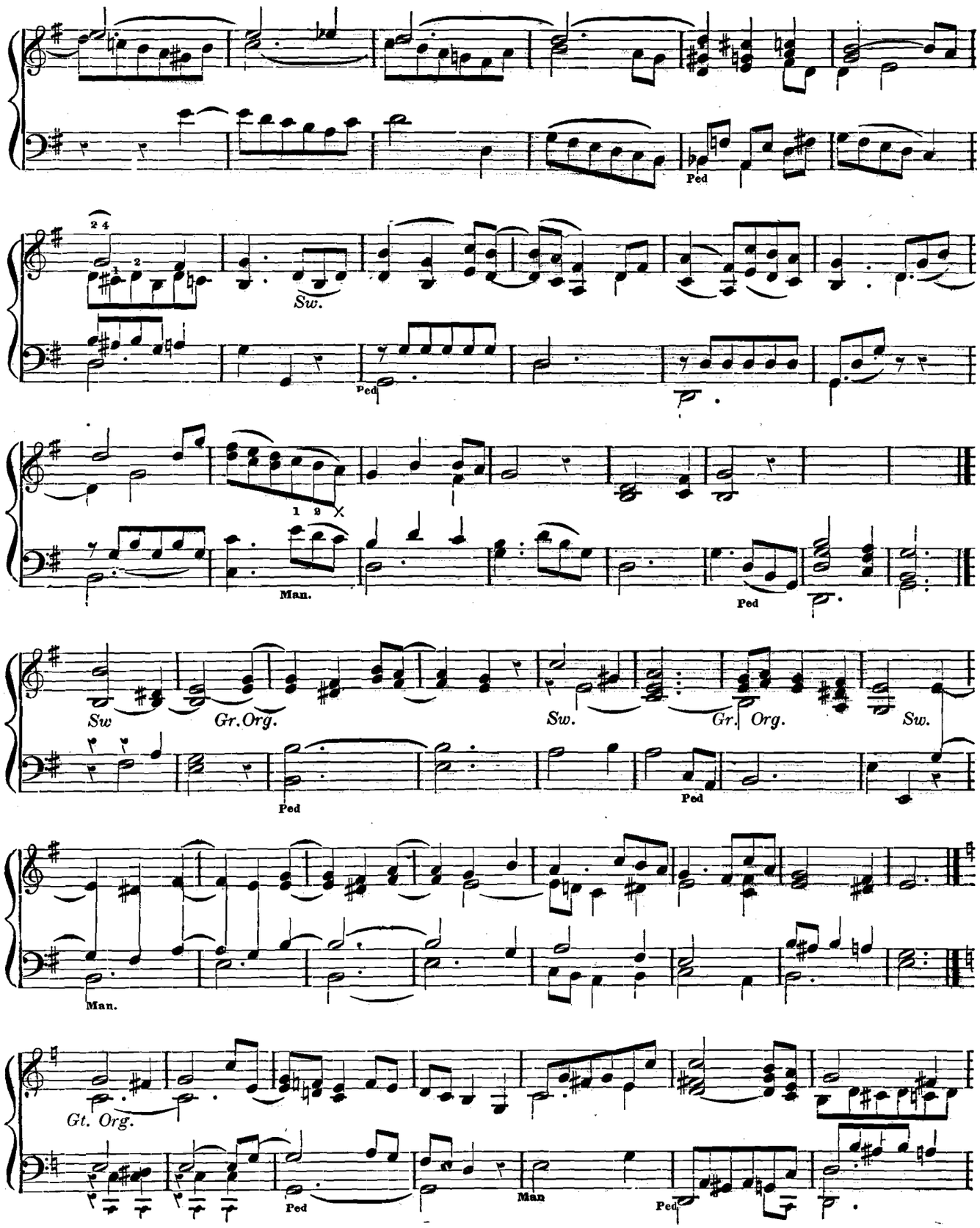


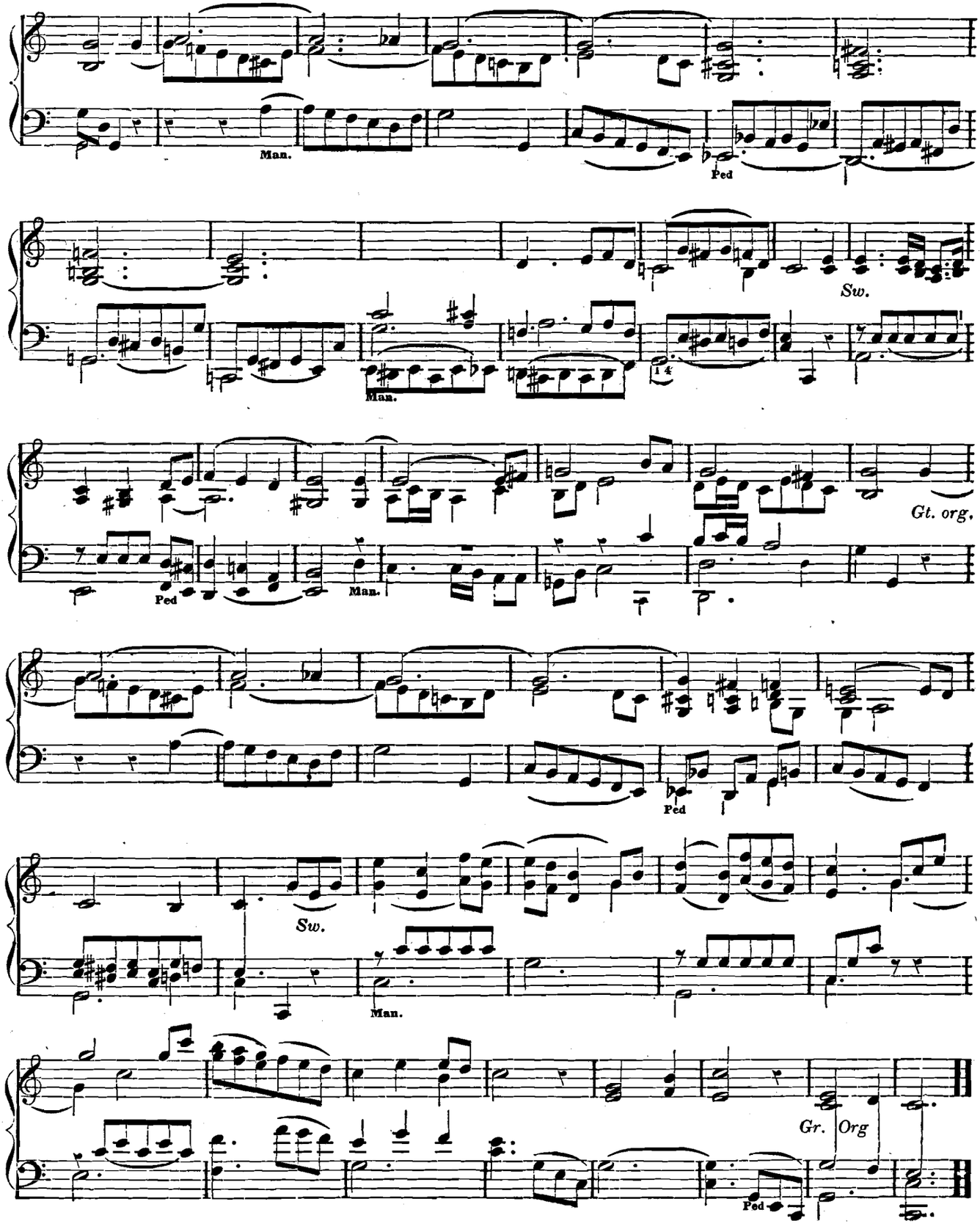
115. From "THE AMATEUR ORGAN. ST."



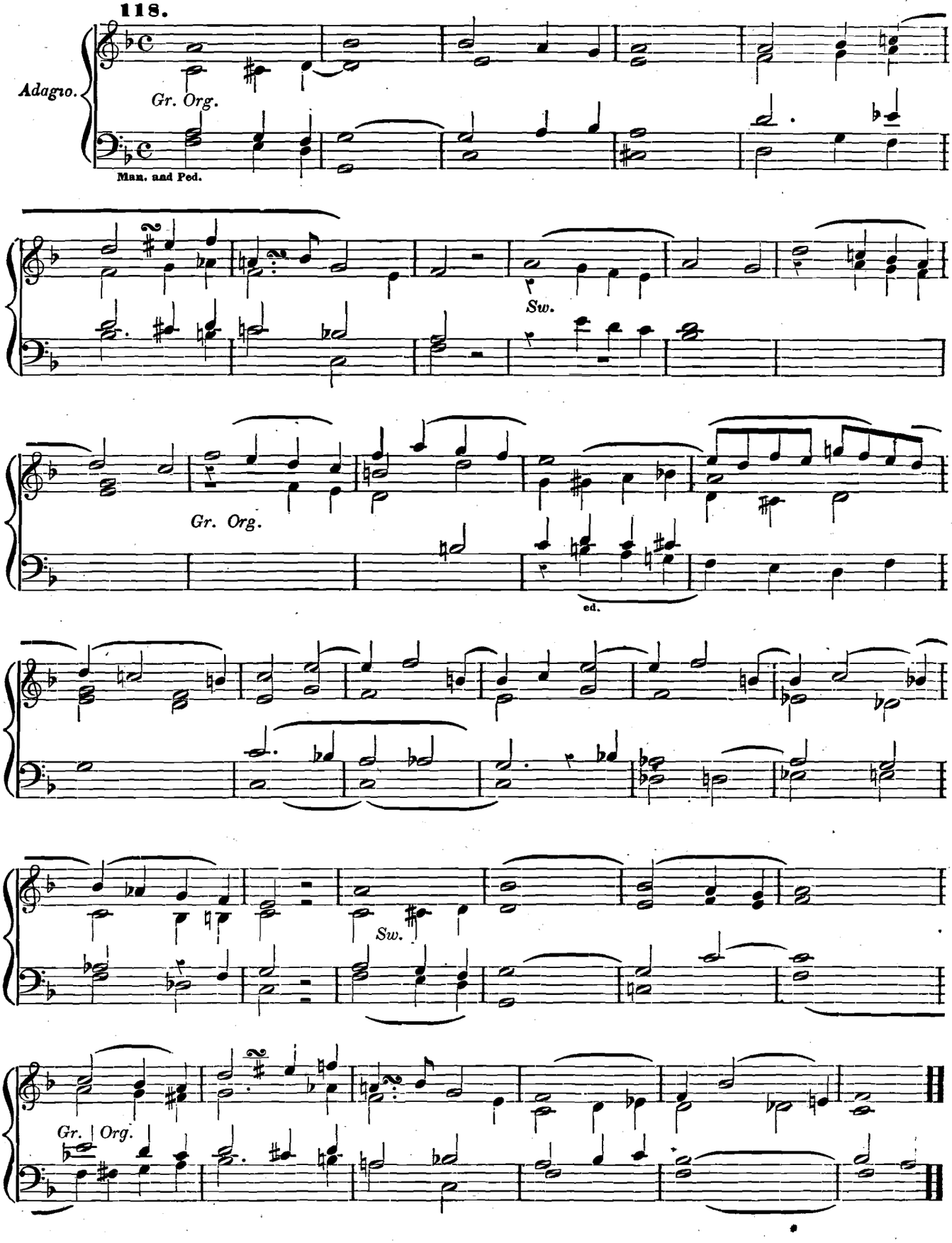

116.
Adagio.
Gr. Org.
Sw.
Ped.
Man.
Gr. Org.
Ped.
Man.
Man. and Ped.
117.
Adagio.
Swell.
Gr. Org.
Man
Ped
Man.


Sw.
Ped
Man.
Gr. Org.
Man.
Ped
Man.
Ped
Sw.
Man.
Ped
Gr. Org.
Man.


Ped
Sw.
Ped
Man.
Ped
Sw
Gr. Org.
Sw.
Gr. Org.
Sw.
Ped
Ped
Man.
Gt. Org.
Ped
Man
Ped


Man.
Ped
Sw.
Man.
Gt. org.
Ped
Man.
Ped
Sw.
Man.
Gr. Org
Ped

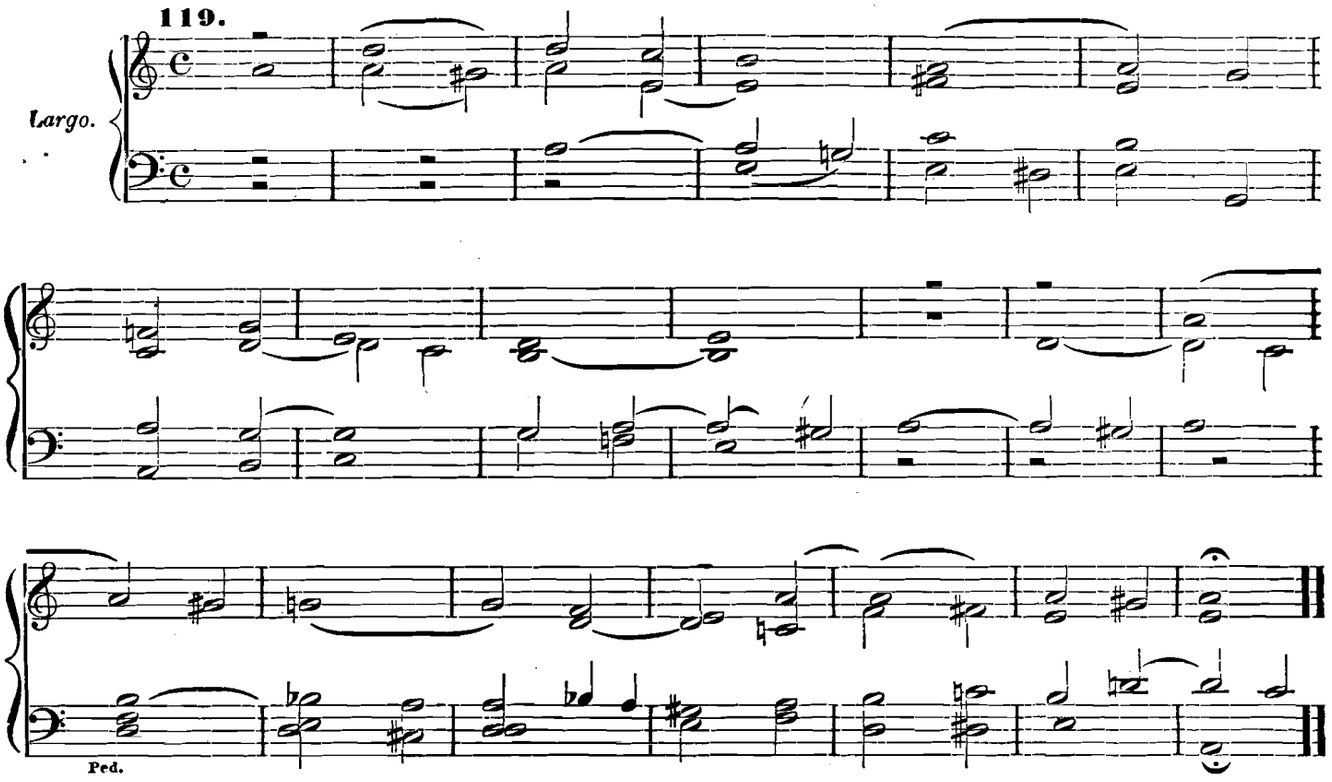
118.



OPENING VOLUNTARIES OF A MOURNFUL CHARACTER.

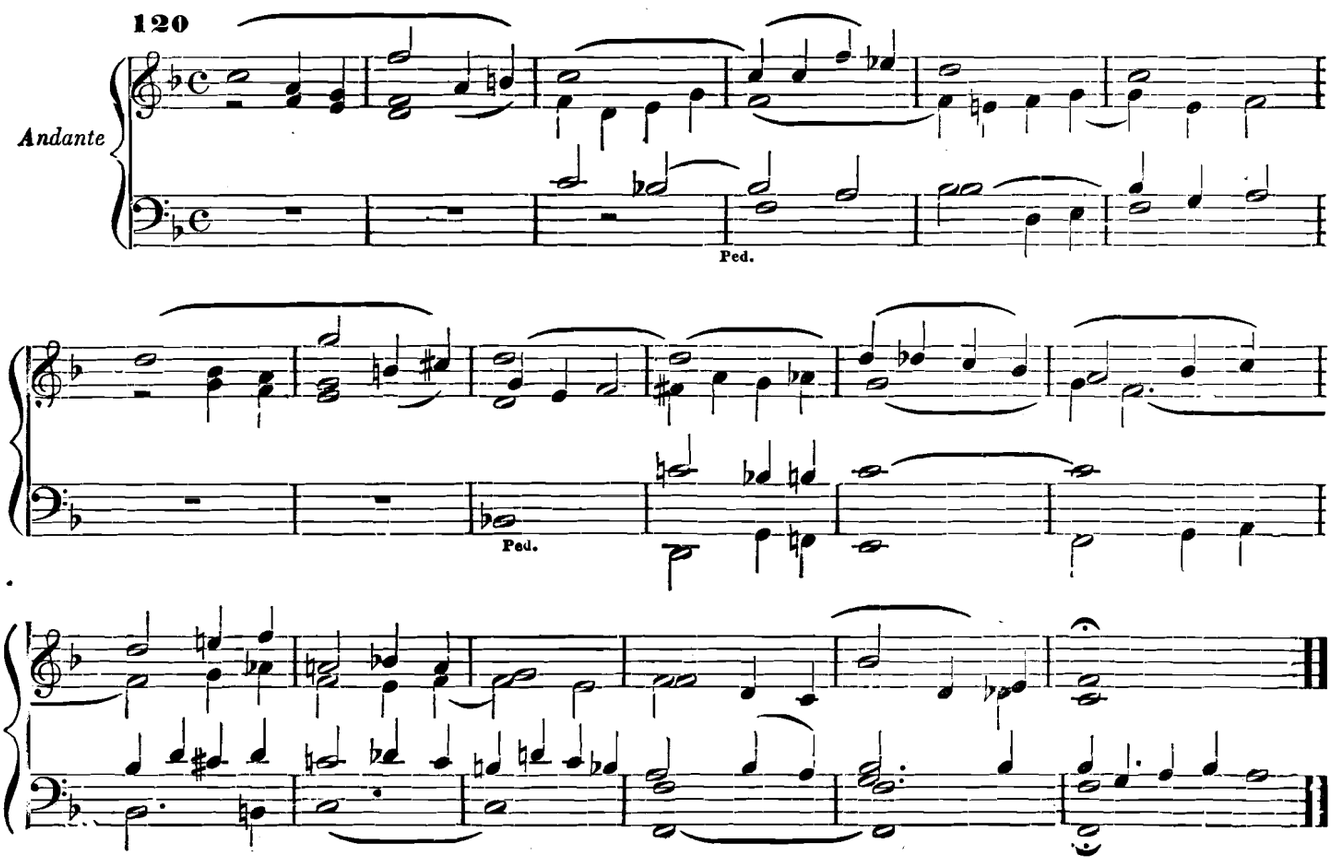
119.

Largo.



120

Andante



121.

Largo.

Ped

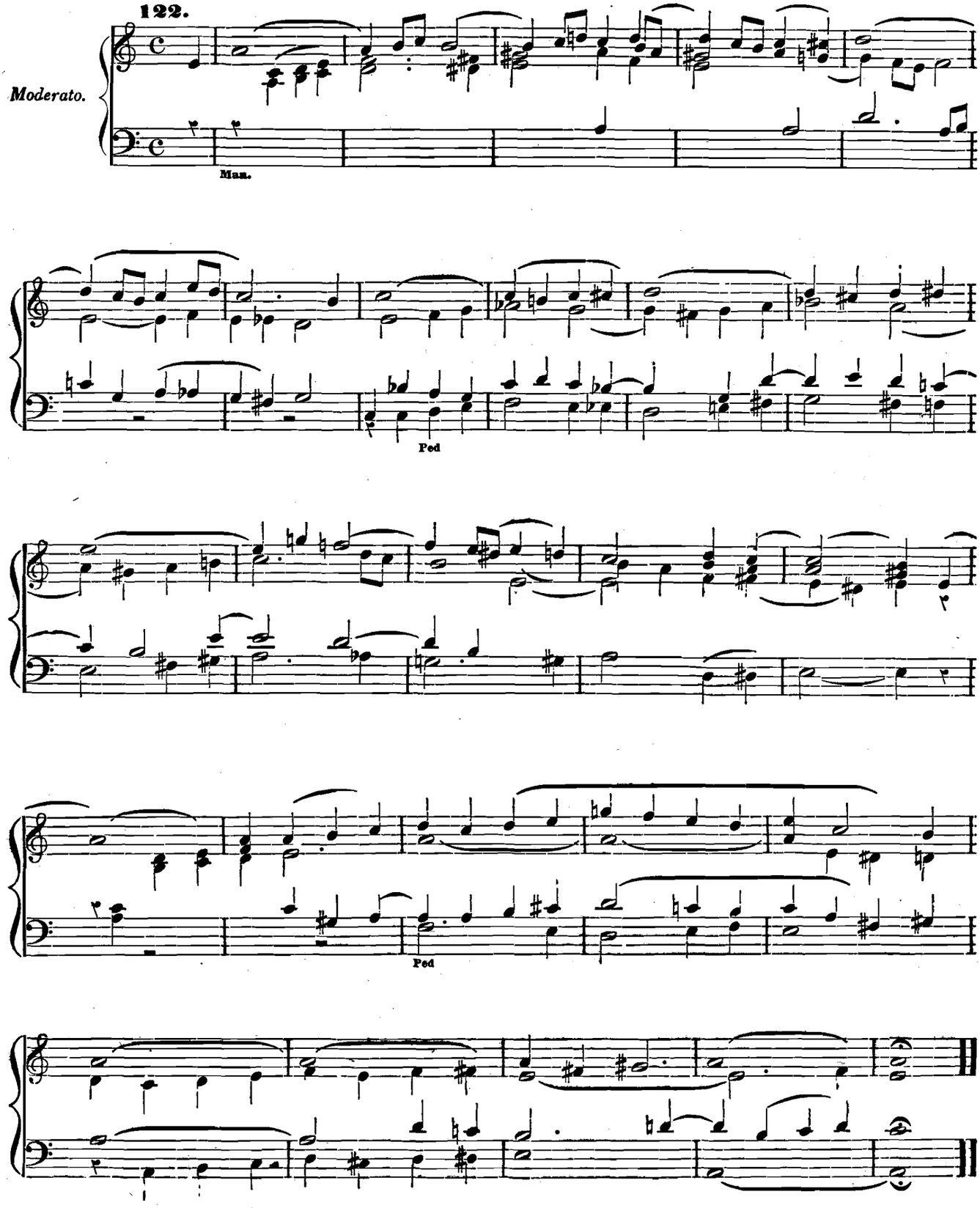
Man.

Ped

Man. and Ped

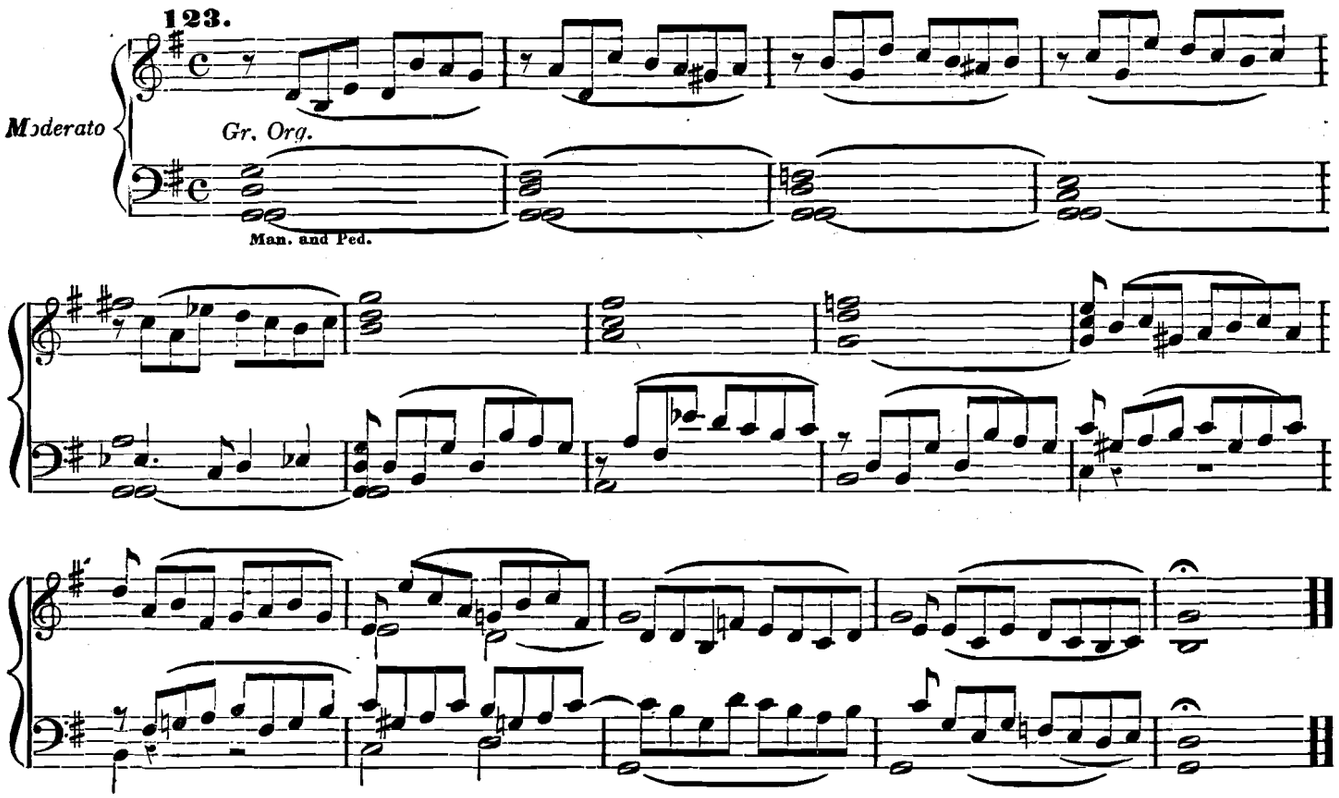
122.

Moderato.

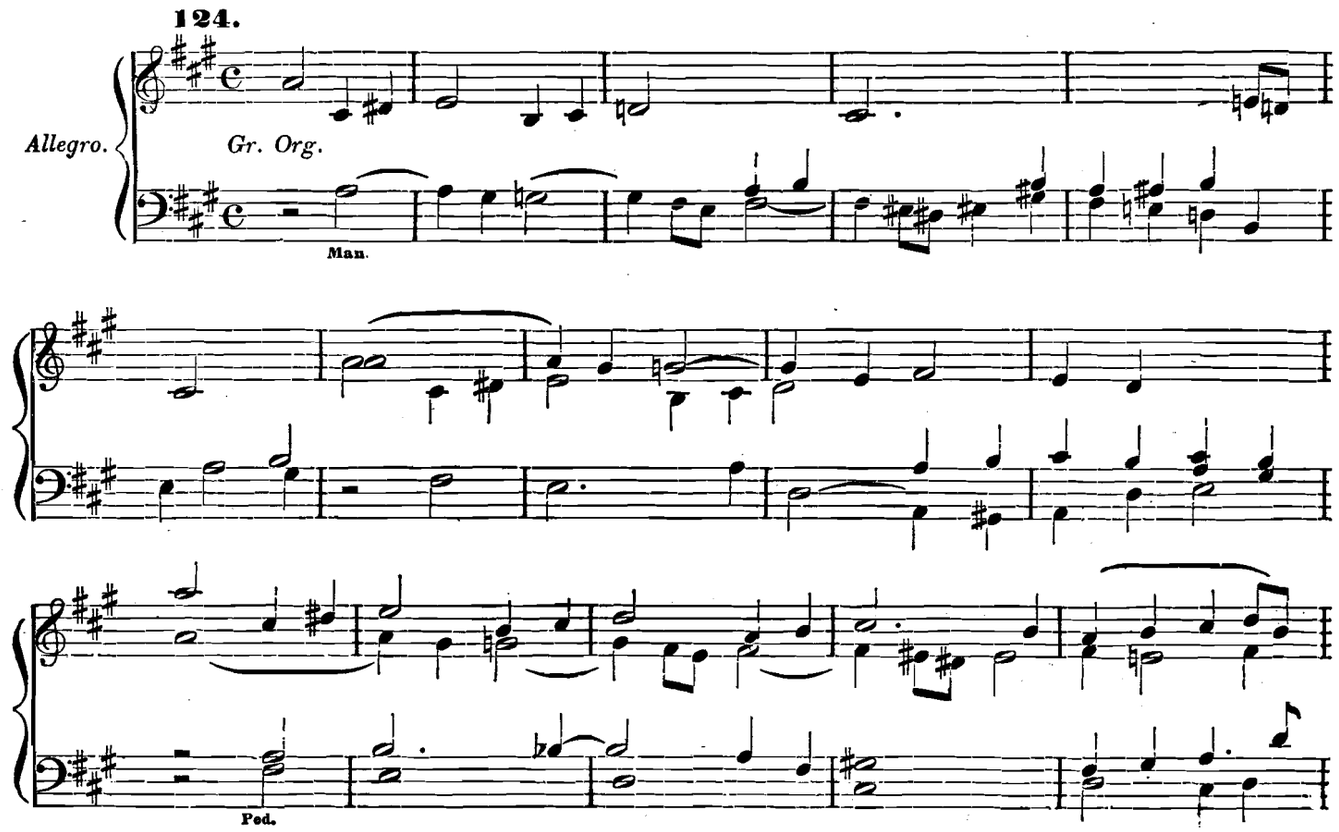


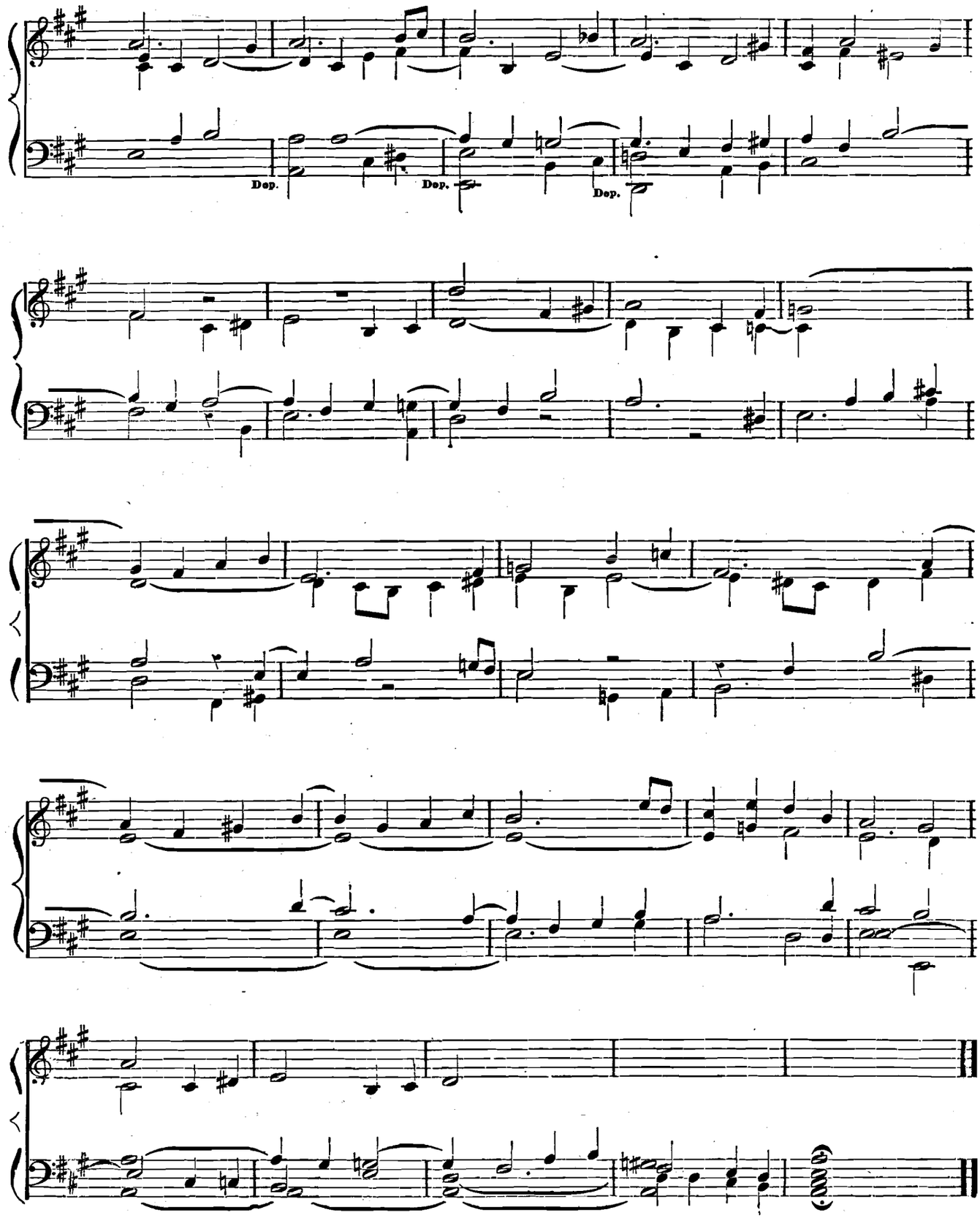
VOLUNTARIES OF A JOYFUL CHARACTER.

123.

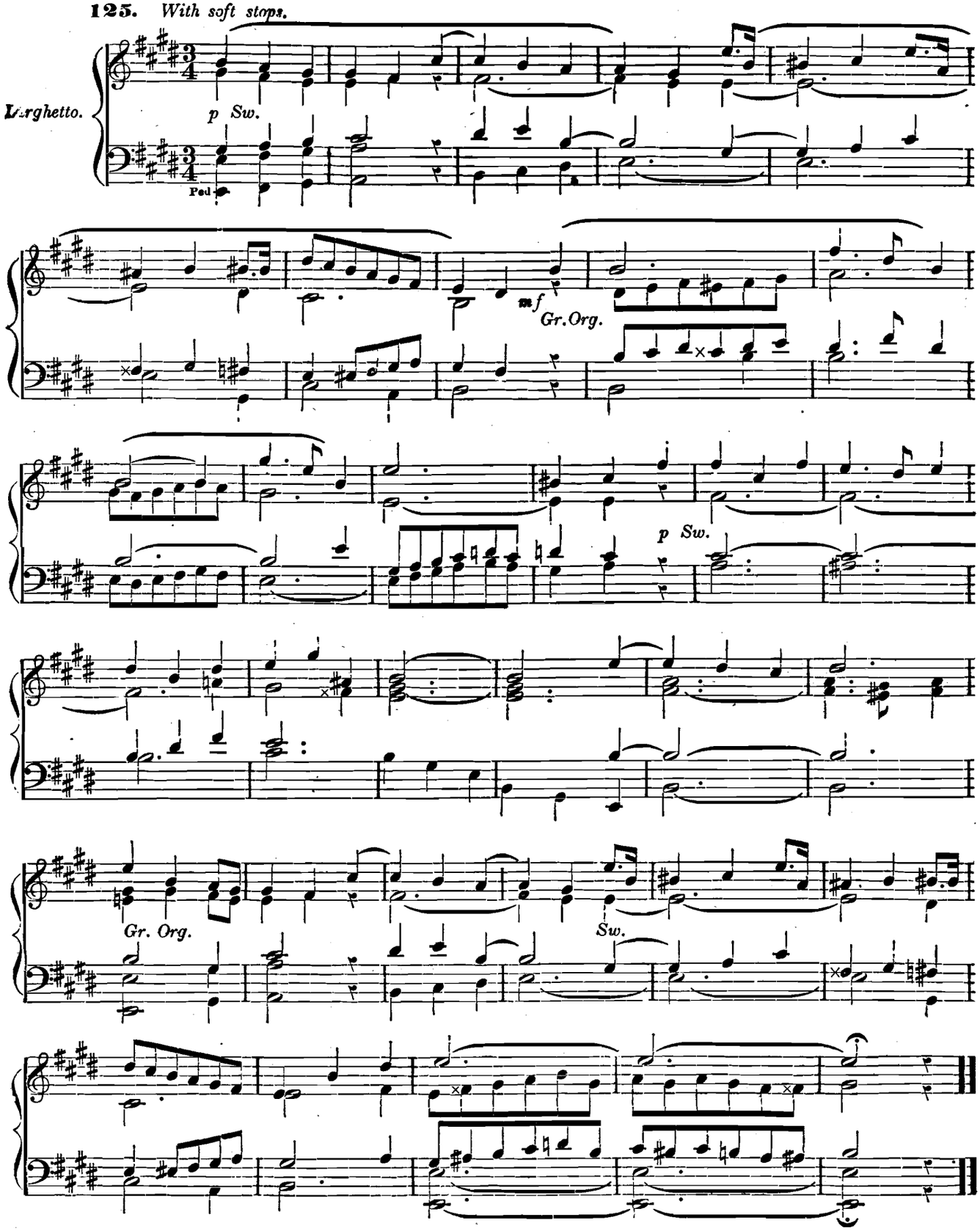


124.




Dep.
Dep.
Dep.

125. *With soft stops.*



MODERN

SCHOOL FOR THE ORGAN:

PART III.

CONTAINING

Instructions in the combination of Stops,

AND A

COPIOUS CHOICE OF ORGAN COMPOSITIONS,

CAREFULLY SELECTED FROM THE

Works of the best Masters, and of the Author:

THE WHOLE ADAPTED TO AMERICAN ORGANS AND THE WANTS OF AMERICAN ORGANISTS,

FOR DIVINE SERVICE, PRIVATE PRACTICE AND CONCERTS.

Entered, according to Act of Congress, in the year 1860, by OLIVER DITSON & CO., in the Clerk's Office of the District Court of the District of Massachusetts.

COMBINATION OF STOPS.

We suppose that every student has made sufficient progress in the study of mathematics to know that an Organ of 29 Stops, offers inexhaustible resources for combinations. We suppose, further, that every student would reject a vast majority of all these *possible* combinations, as too unmusical to be listened to—but we have also reason to suppose that not a few of our young friends are unaware of the importance and great utility of this branch in the art of Organ-playing; yea, even otherwise most competent teachers and authors of methods for the organ have neglected to give that degree of attention to this subject it certainly deserves, for we cannot find even any mention made of it in "leading" Schools for the Organ.

In the attempt to give a few hints on this subject, we are met with one great obstacle, viz: the prevailing confusion in the names of the Organ Stops, entirely different tone qualities being found in different Organs, under the same name. A careful reading of the description of Stops in Part I., will somewhat diminish this difficulty, the more so, because we shall confine ourselves to stops generally known and made, if not equal, yet very similar by all builders, and contained in all modern Organs of any pretence to good quality.

Combination of stops is analagous with instrumentation in composing for an orchestra. A complete orchestra is, as our readers may be aware of, composed of three different classes, (technical term—Quartettos) of instruments, viz: stringed instruments, wooden wind instruments, and brass instruments. All these instruments are fully represented in a well planned and well voiced Organ: the stringed instruments by the Viola di Gamba, Geigen-principal, Salicional; the wooden wind instruments by all the varieties of Flutes, by the Stop Diapason, Clarabella, Melodia, and by the reed stops, Hautboys, Clarionet, and Bassoon; the brass instruments by the Trumpet, Trombone and the Clarion.

Over and above all these stops, stands the crown of every Organ, unrepresented in the most complete royal orchestras, the stop emphatically made to sound the glory of the Almighty, and to penetrate to the innermost fibre of the human heart—"*The Open Diapason.*"

To unite these different shades of tone-qualities for producing certain desired effects, is the great secret of good combinations of stops. The main principles for good instrumentation, may also be laid down for good combinations of stops; for, just as sure as a given passage would be of great effect when executed by *stringed* instruments, the same passage might become indifferent, or prove even a total failure, when executed by *wind instruments;* just as senseless as it would be to make Double Bass and Flute (without any other instruments,) perform a unison passage, (unless it be for the sake of oddness,) just as much out of good taste would it be to draw a sixteen-feet and a two-feet stop without any eight and four-feet stops.

As general rules for good combinations, we therefore lay down the following: 1. Draw for solemn passages full tuned foundation stops, (foremost Op. and St. Diap.,] for brilliant passages add reeds or small stops, [Principal Fifteenth.] 2. When playing harmony, the predominant stops are to be the *eight feet flue stops*, to which, in order to increase the power, first the *smaller flue stops*, then the *reeds*, and lastly the *mutation*, [Twelfth] and *compound stops* are to be added.

3. Double stops drawn for the Manual, will require *dispersed* harmony to be used.

To go more into details, we give a comprehensive list of different combinations, which may be made on an Organ. [Specification No. 1.] of one Manual with nine stops, and also on an Organ [Specification No. 2.,] of two Manuals with twenty-one Manual Stops.

The great usefulness of the *Stopped Diapason*, being, as will be seen, an essential ingredient of almost all the following combinations, is apparent, and we recommend to Organ builders to voice it as it ought to be, full, mellow, and free of reediness, and we recommend it to Organists, to use it as a means of seasoning almost every combination.

List of combinations on the Manual, afforded by an Organ of nine Manual Stops. See Specification No. 1.

1. Open Diapason alone.
2. Open and Stop Diapason
3. Dulciana and Stop Diapason.
4. Dulciana and Flute.
5. Stop Diapason and Flute.
6. Viola and Stop Diapason.
7. Stop Diapason, Dulciana and Flute.
8. Open Diapason, Stop Diapason and Flute.
9. Open Diapason, Stop Diapason and Principal.
10. Viola, Dulciana and Flute.
11. Viola, Stop Diapason and Flute.
12. Open Diapason, Stop Diapason, Principal and Fifteenth.
13. Open Diapason, Stop Diapason, Viola, and Principal.
14. Open Diapason, Stop Diapason, Dulciana, Viola Principal, Flute and Fifteenth.

To the last combination may at pleasure be added the Twelfth, or Twelfth and mixture.

In giving these combinations we do not pretend to have exhausted all the resources, but merely to give a number of useful, judicious combinations.

SPECIFICATION No. 1.

ORGAN OF NINE MANUAL AND ONE PEDAL STOP

Manual.

1. Open Diapason.
2. Stop Diapason.
3. Dulciana.
4. Viola di Gamba.
5. Flute.
6. Principal.
7. Fifteenth.
8. Twelfth.
9. Mixture.

Pedal: Subbass.

SPECIFICATION No. 2.

ORGAN OF TWENTY-ONE MANUAL AND EIGHT PEDAL STOPS.

Great Organ.		15. Dulciana,	8 feet
1. Doub. Op. Diap.	16 feet.	16. Clarabella,	8 "
2. Op. Diap.	8 "	17. Fagotto, and Oboe,	8 "
3. St. Diap.	8 tone.	18. Gemshorn,	4 "
4. Viola di Gamba	8 feet.	19. Flute d'amour,	4 "
5. Harmonic flute,	8 "	20. Flautino,	2 "
6. Trumpet,	8 "	21. Mixture, 3 ranks,	2 "
7. Principal,	4 "	*Pedal.*	
8. Flute traverso,	4 "	22. Contrabasso,	32 feet
9. Fifteenth,	2 "	23. Double Op. Diap.	16 "
10. Cornett, 4 ranks,	5 1/3 "	24. Violonbass,	16 "
11. Mixture, 5 "	2 2/3 "	25. Subbass,	16 "
Swell.		26. Trombone,	16 "
12. Double St. Diap.,	16 feet.	27. Open Diap. Bass,	8 "
13. Geigen Principal,	8 "	28. Violoncello,	8 "
14. Salicional,	8 "	29. Flute Bass,	4

Organs with two Manuals and complete Pedal, becoming so generally introduced, we believe it to be of some service to students to enumerate here a number of characteristically different combinations, for practical use as well as for models of further combinations. As formerly stated, (page 138) the resource for new combinations with such a number of stops as Specification No. 2 presents is inexhaustible, and we limit ourselves, of course, only to such combinations as will be found musically correct, and which might be made use of in divine service as well as in concert playing.

COMBINATIONS.

Stops *under Nos.* 5 *and* 8. (Play dispersed harmony, or play it as solo with Nos. 15 and 16, as accompaniment. Pedal, 24 and 27.)

" " " 1 and 4., play dispersed Harmony, or as solo with accompaniments.

" " " 1, 3 and 6, for solos, accompaniment with stops 13 and and 16. Pedal, 22, 23, 27.

" " " 1, 3 and 4, for cheerful solo strains, accompanied by 16, 14 and 18. (Swell closed.) Pedal, 25 and 28.

" " " 3 and 9 / or / 1 and 7 / or / 1 and 8 } for brilliant solos, accompanied by 14 and 16, or by 13 and 15. Pedal, 25 and 28, or if obligato : 25 and 26.

" " " 1, 2 and 3, for solemn strains in dispersed Harmony, or for solos, such as shown on page 13, (tune, Duke Street,) accompanied by 13, 14, 16 and 18. Great Org. and Swell coupled together. Pedal, 22, 23, 24 and 27.

For combinations on the Swell alone, we recommend:

Stops No. 13 alone
" " 14 alone } for Adagios and similar music in close of dispersed
" " 13 and 16 } Harmony. Pedal: 16 and 8 feet stops.
" " 14 and 16 }

" " 16 and 18 }
" " 16 and 19 } for sweet Cantabile strains.
" " 15 and 19 }

" " 12 and 13 }
" " 12 and 14 } for music of a somewhat mournful character; play
" " 12 and 15 } dispersed Harmony. Pedal: 22 and 24.

" " 16 and 17 }
" " 12 and 17 } will answer for harmonic play or for solos, accompanied on Gr. Org. by 3 and 5, or 3 and 8. Pedal: 16 feet stops.

If the stops are voiced as they ought to be, the above combinations will afford sufficient variety to answer almost every case in church, and to a great extent in concert playing.

SPECIFICATION No. 3.

Organ of *three* Manuals with 40 Manual and 11 Pedal Stops, (calculated for the want of Congregational singing.) Compass of Manuals 56 notes, of Pedals, 27 notes, beginning with C.

Great Organ.

	No. pipes
1. Double Op. Diapason, 16 feet, two lowest octaves of zinc, balance of rich metal	56
2. Op. Diapason, 8 feet, lower octave of zinc, balance of rich metal	56
3. Stopped Diapason, 8 feet tone, of wood,	56
4. Vienna Flute, 8 feet, of wood,	56
5. Viola di Gamba, 8 feet, lower part of zinc, balance of rich metal,	56
6. Trumpet, 8 feet, shallots of zinc, reed and springs of brass,	56
7. Principal, 4 feet of metal,	56
8. Rohrflute, 4 feet, of wood and metal,	56
9. Fugara, 4 feet, of rich metal, (Intonation of Op. Diap.)	56
10. Clarion, 4 feet of zinc and brass—(like Trumpet,)	56
11. Fifteenth, 2 feet of metal,	56
12. Twelfth, 2⅔ feet, of metal,	56
13. Cornet, 5⅓ feet, three ranks, lower octave of wood, balance of metal	168
14. Mixture, 2⅔ feet, four ranks, of metal,	224
15. Super octave, 2 feet, of metal,	56

Choir Organ.

16. Double Stop Diapason, 16 feet tone, of wood,	56
17. Op. Diapason, 8 feet (or Geigen Principal 8 feet) of zinc and metal,	56
18. Dolce, 8 feet, soft voiced, of metal,	56
19. Flute, 8 feet, of wood, full and mellow voiced,	56
20. Clarionette, 8 feet, free reed—(tubes of zinc,)	56
21. Stop Diap., 8 foot-tone, of wood,	56
22. Harmonica, 8 feet of wood, very soft voiced,	56
23. Flute travers, 4 feet of wood, overblowing from C,	56
24. Gemshorn, 4 feet of metal,	56
25. Dolce, 4 feet (the octave of No. 18,)	56
26. Piccolo, 2 feet of metal, (clear intonation,)	56
27. Sesquialtera, 1½ feet, 3 ranks, of metal,	168

Swell Organ.

28. Grand Bourdon, 16 feet tone, of wood,	56
29. Op. Diapason 8 feet—(like No. 2.)	56
30. Stop'd Diapason, 8 feet tone, of wood,	56
31. Salicional, 8 feet, lower octave of wood, balance of metal,	56
32. Hohlflute, 8 feet of wood and metal,	56
33. Trumpet Harmonic, 8 feet (soft Trumpet,)	56
34. Fagotto and Oboe, 8 feet of zinc and brass	56
35. Principal, 4 feet of metal,	56
36. Spitz flute, 4 feet of metal,	56
37. Flute d'Amour, 4 feet of wood,	56
38. Flautino, 2 feet of metal,	56
39. Nasard (Twelfth) 2½ feet of metal,	56
40. Mixture, 2 feet, 4 ranks, of metal,	22

Pedal.

41. Contra Basso, 32 feet of wood,	27
42. Bombardon, 32 feet, reed,	27
43. Double Op. Diapason, 16 feet, of wood,	27
44. Violon Bass, 16 feet, of wood,	27
45. Subbass, 16 foot-tone, of wood,	27
46. Trombone, 16 feet, reed, (tubes of zinc,)	27
47. Serpent, 16 foot-tone, (free reed of zinc and brass,)	27
48. Trumpet, 8 feet, of zinc and brass,	27
49. Octavbass, 8 feet, of zinc,	27
50. Violoncello, 8 feet of wood,	27
51. Flutebass, 4 feet of metal,	27

Number of couplers to be 5.

33d PSALM, by MARCELLO. Arranged for the Organ by J. Z.

1.

Andante sostenuto.

*[7] *p*

Man.

[8]

Ped

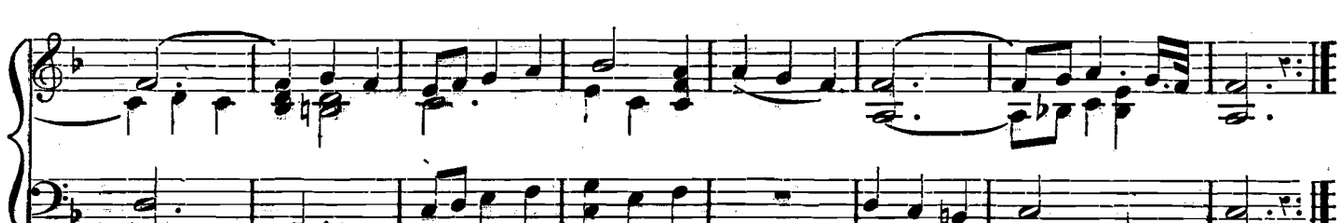
[7]

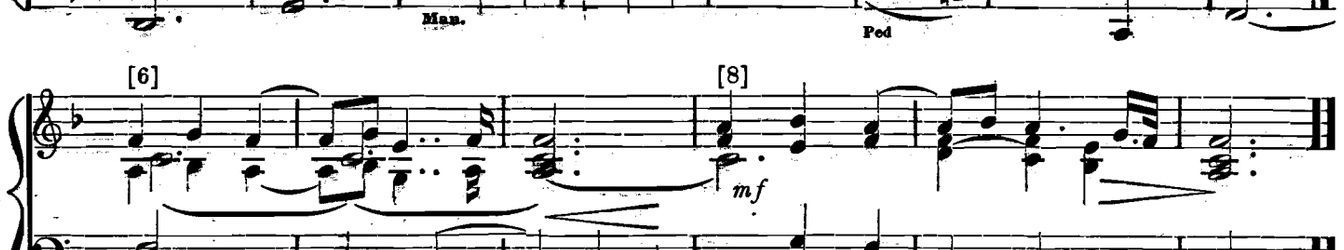
Man.

[6]

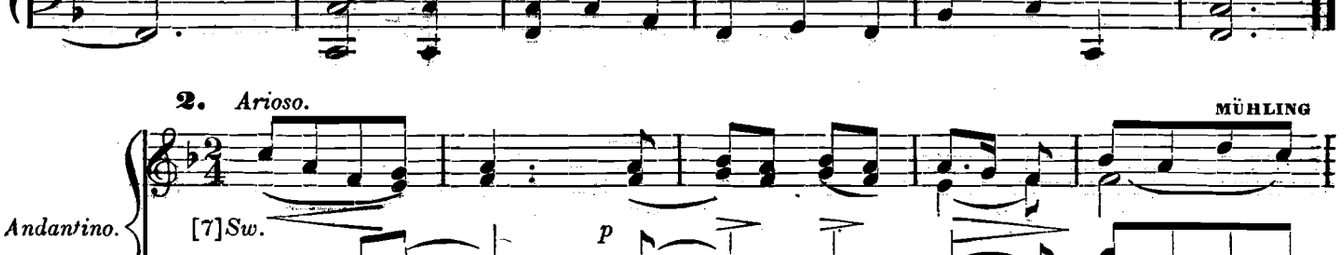
Ped

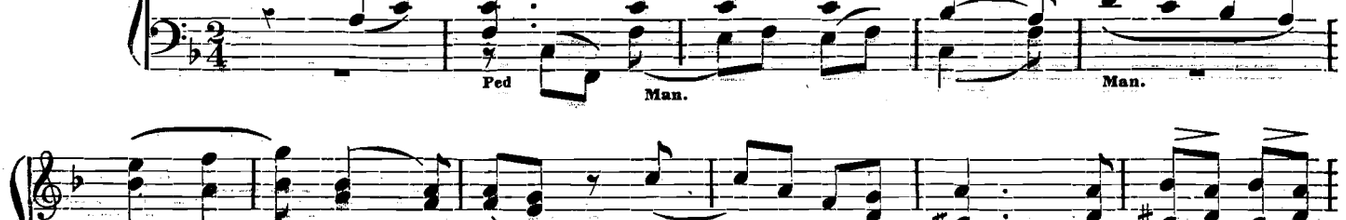
* Number of combination, see page 138.

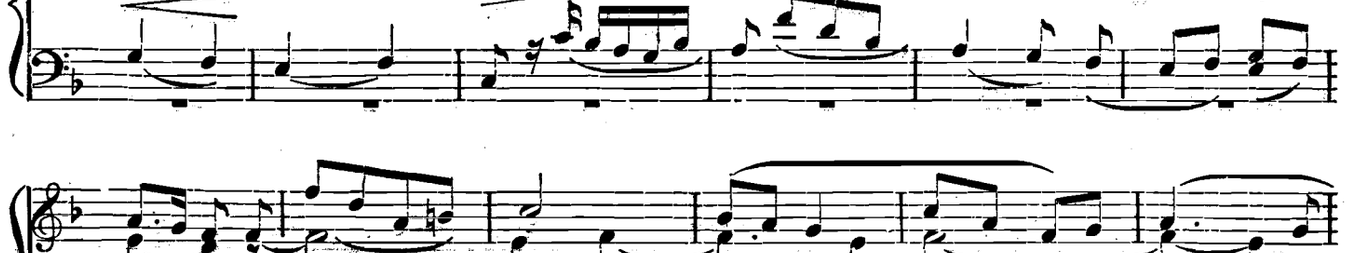


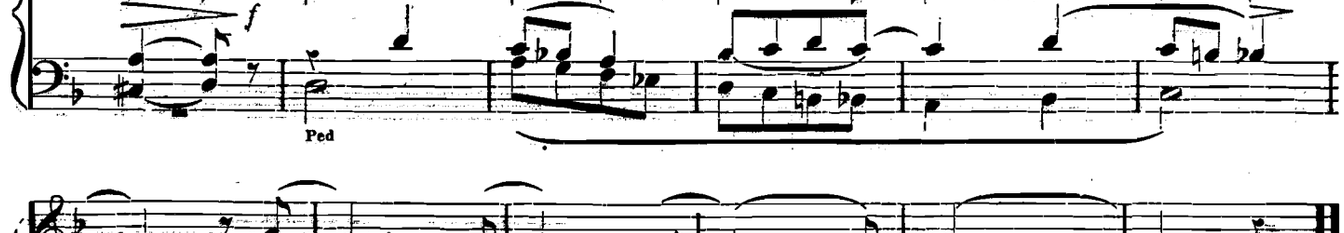


2. *Arioso.*



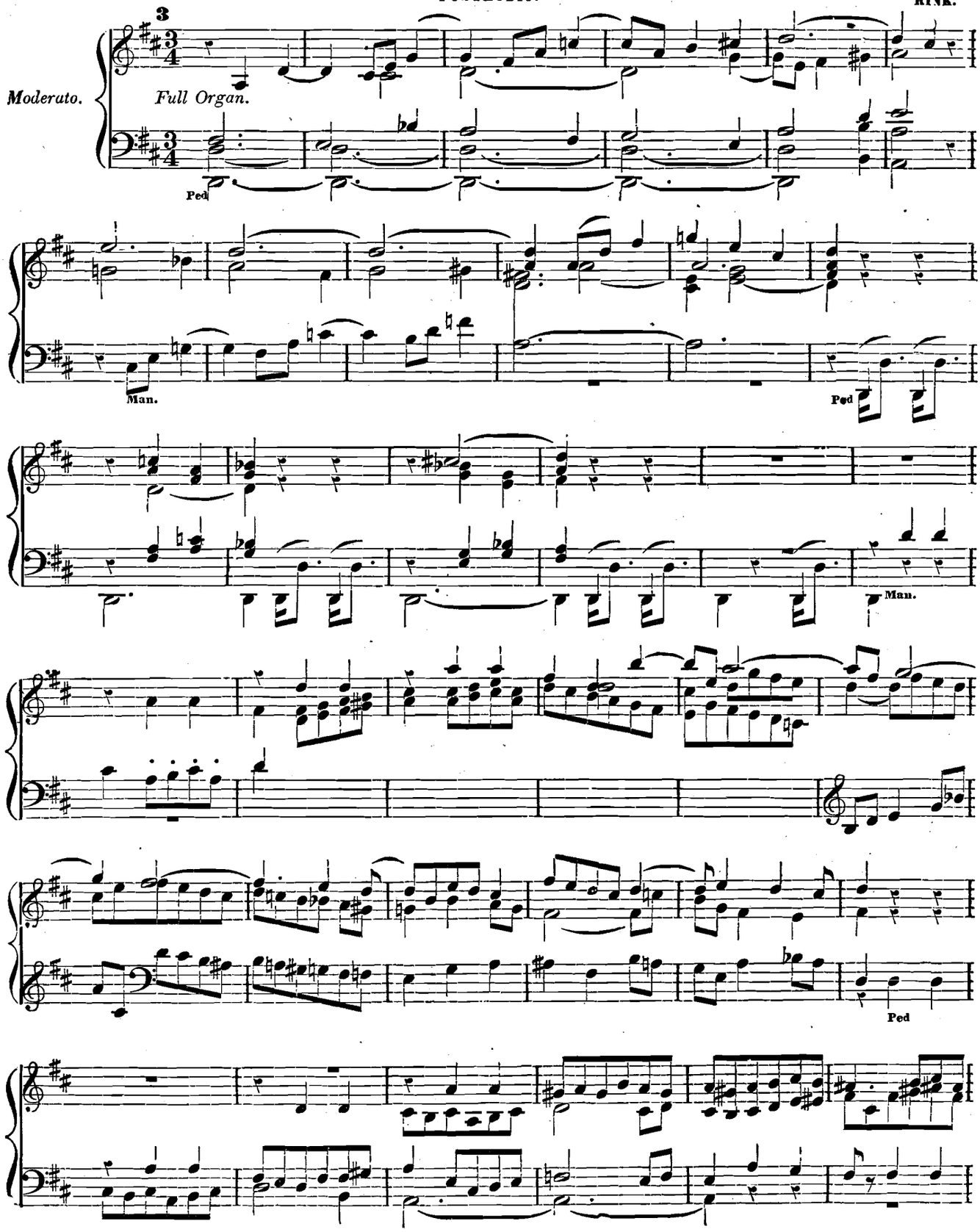


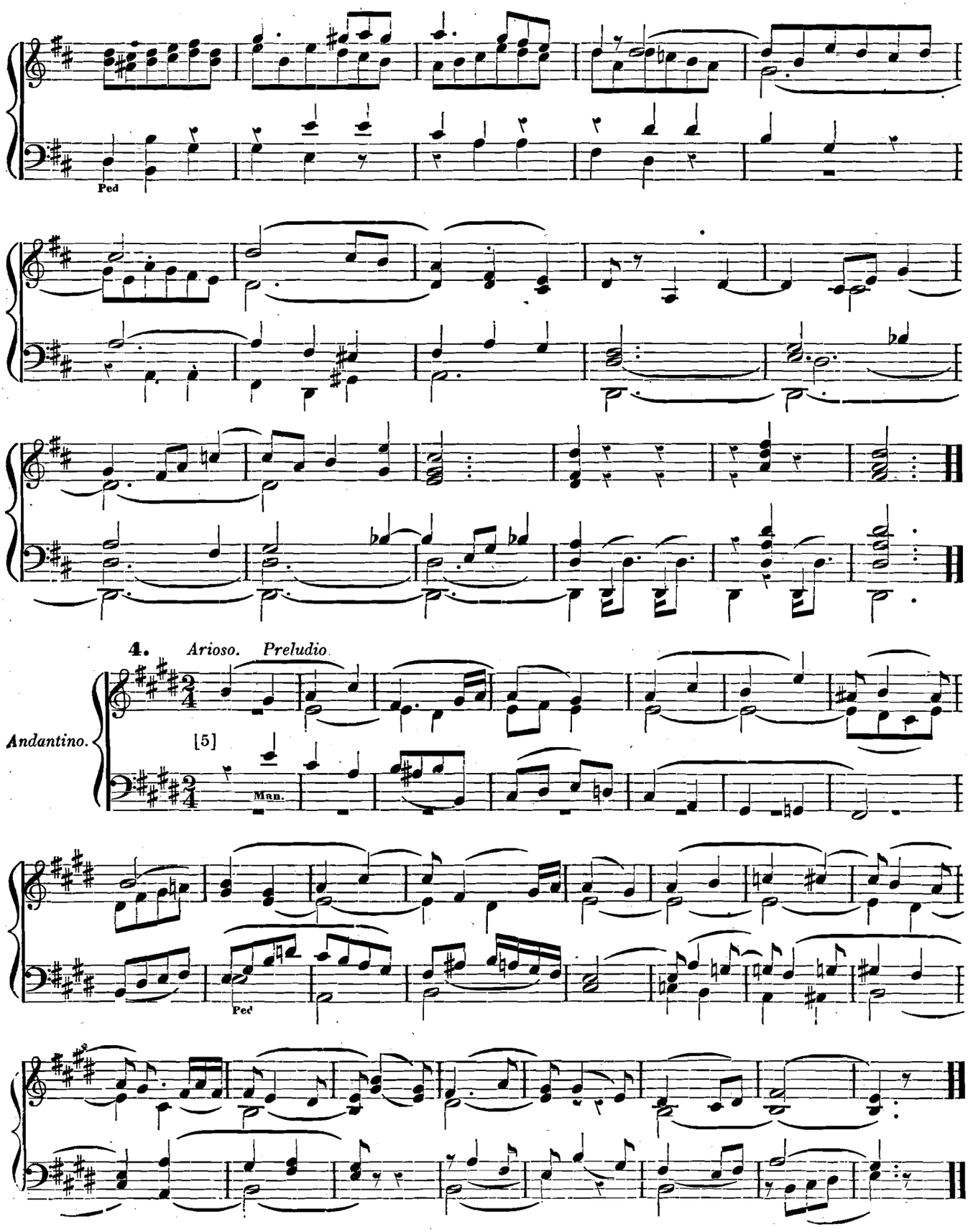




POSTLUDIO.

RINK.




Ped
4.
Arioso. Preludio.
Andantino.
[5]
Man.
Ped

POSTLUDIO.

RINK

5.

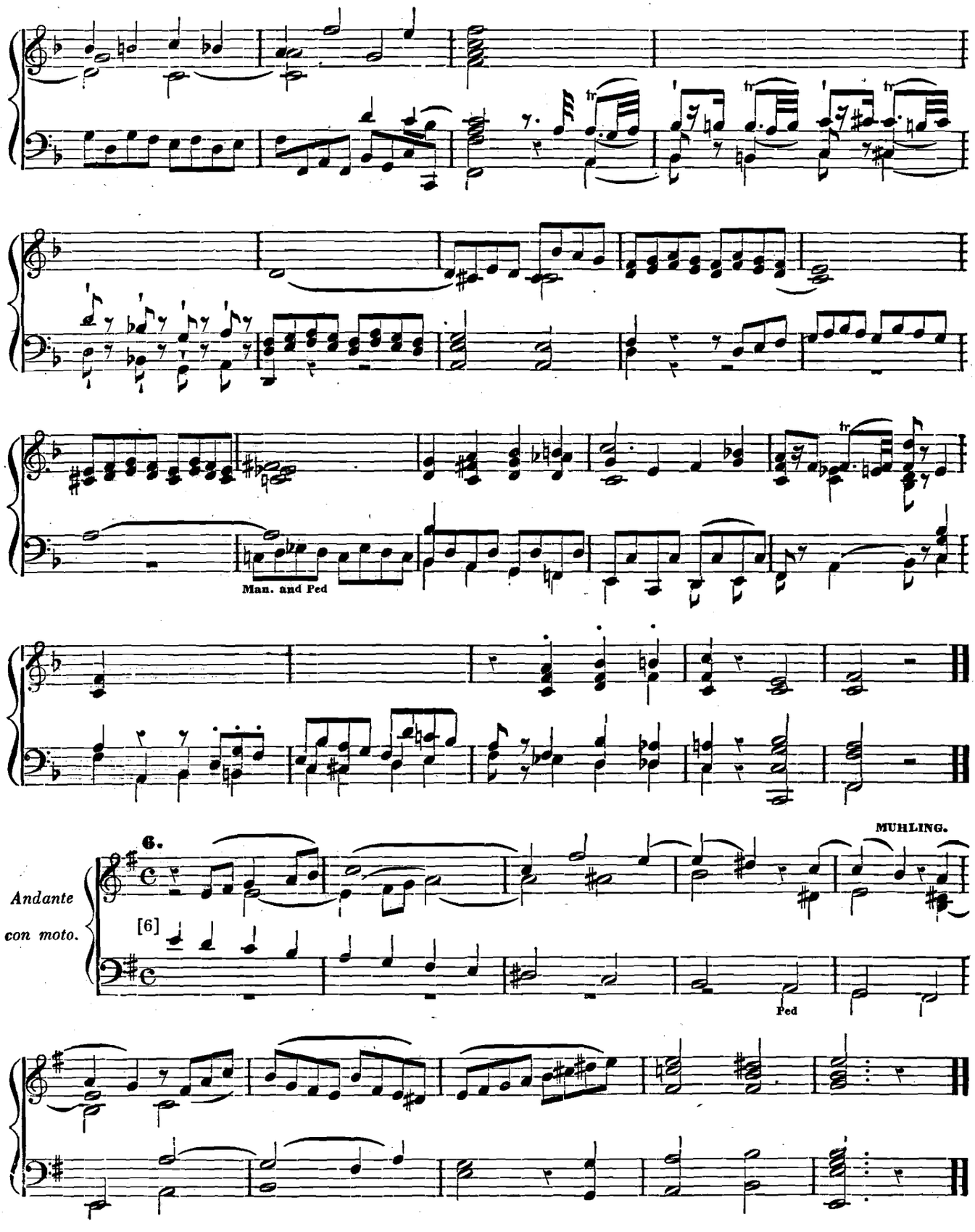
Con Fuoco. *Full Organ.*

Man. and Ped.

Ped

Ped

Man.


Man. and Ped
6.
MUHLING.
Andante
con moto.
[6]
Ped

7. *Postludio.*

RINK.

Moderato.

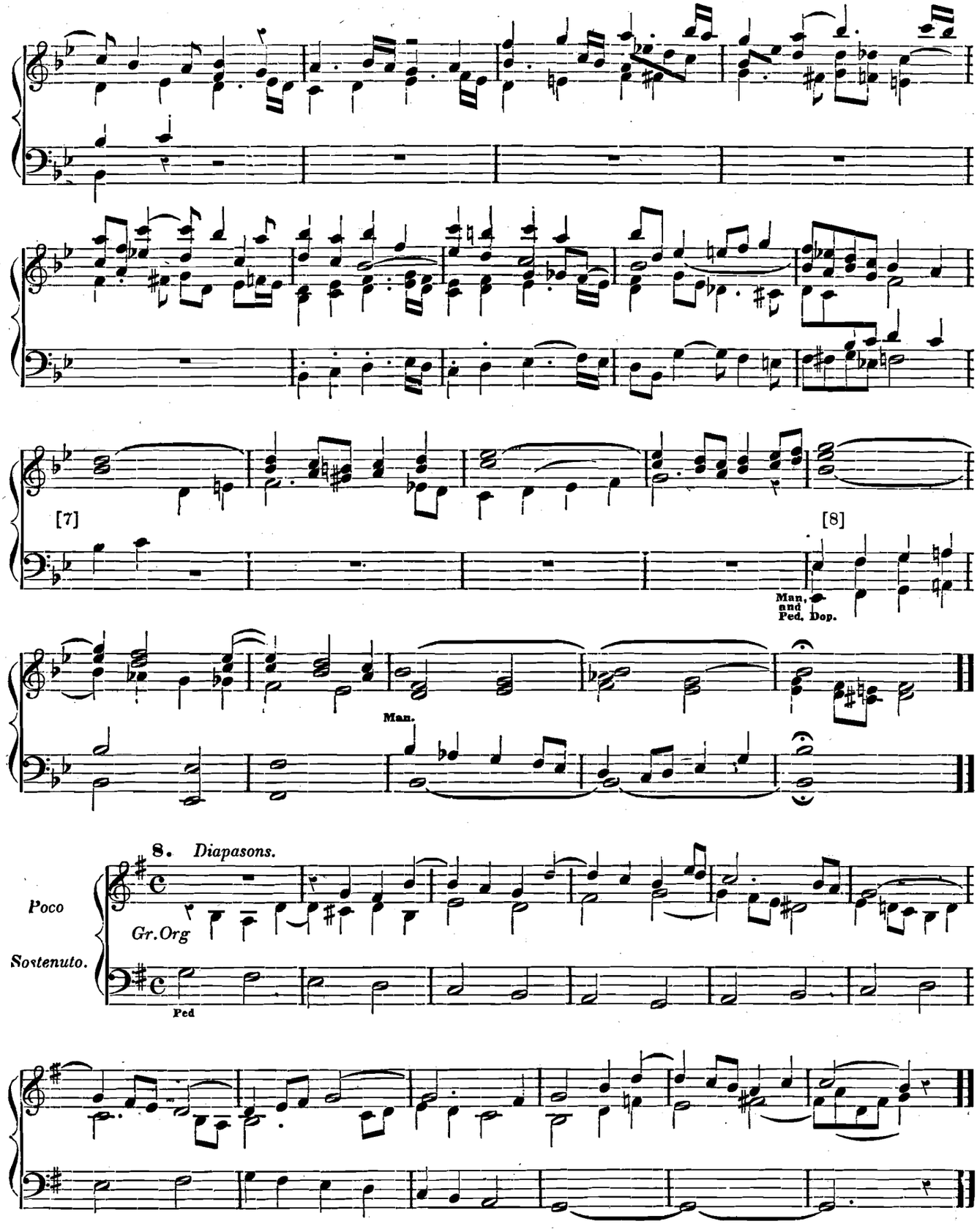
[7] *p*

[8]

Man. and Ped

[12]

Ped


[7]
[8]
Man, and Ped. Dop.
Man.
8. Diapasons.
Poco
Gr. Org
Sostenuto.
Ped

Andante religioso. *For two Manuals.* MENDELSSOHN

9.

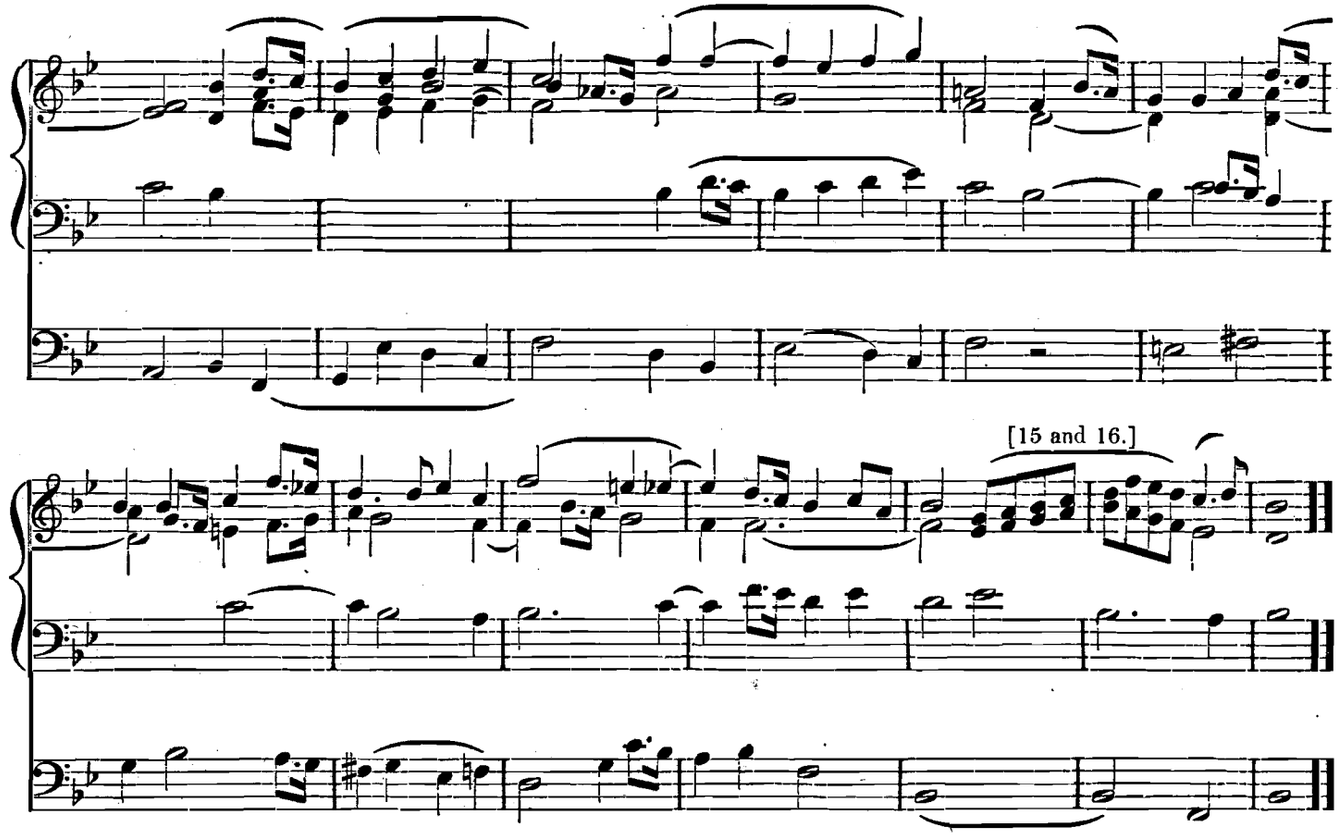
MANUALS.

Sw.
[15. 16. 19.]
Gr. Org.
*[2.]
[or 3 and 4.]

Violon and Subbass.

PEDAL.

*Take stops of the corresponding numbers of Specification No. II



[15 and 16.]

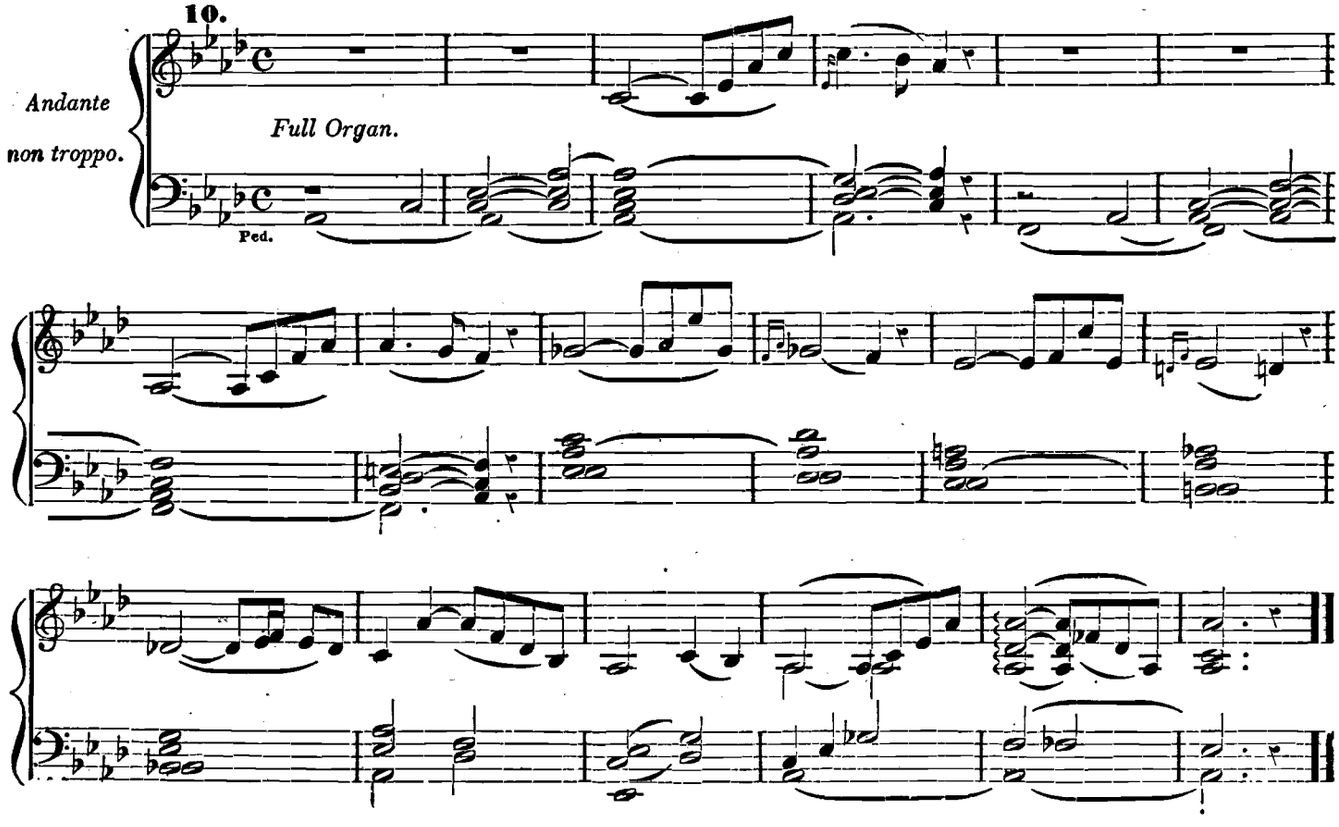
POSTLUDIO.

10.

Andante non troppo.

Full Organ.

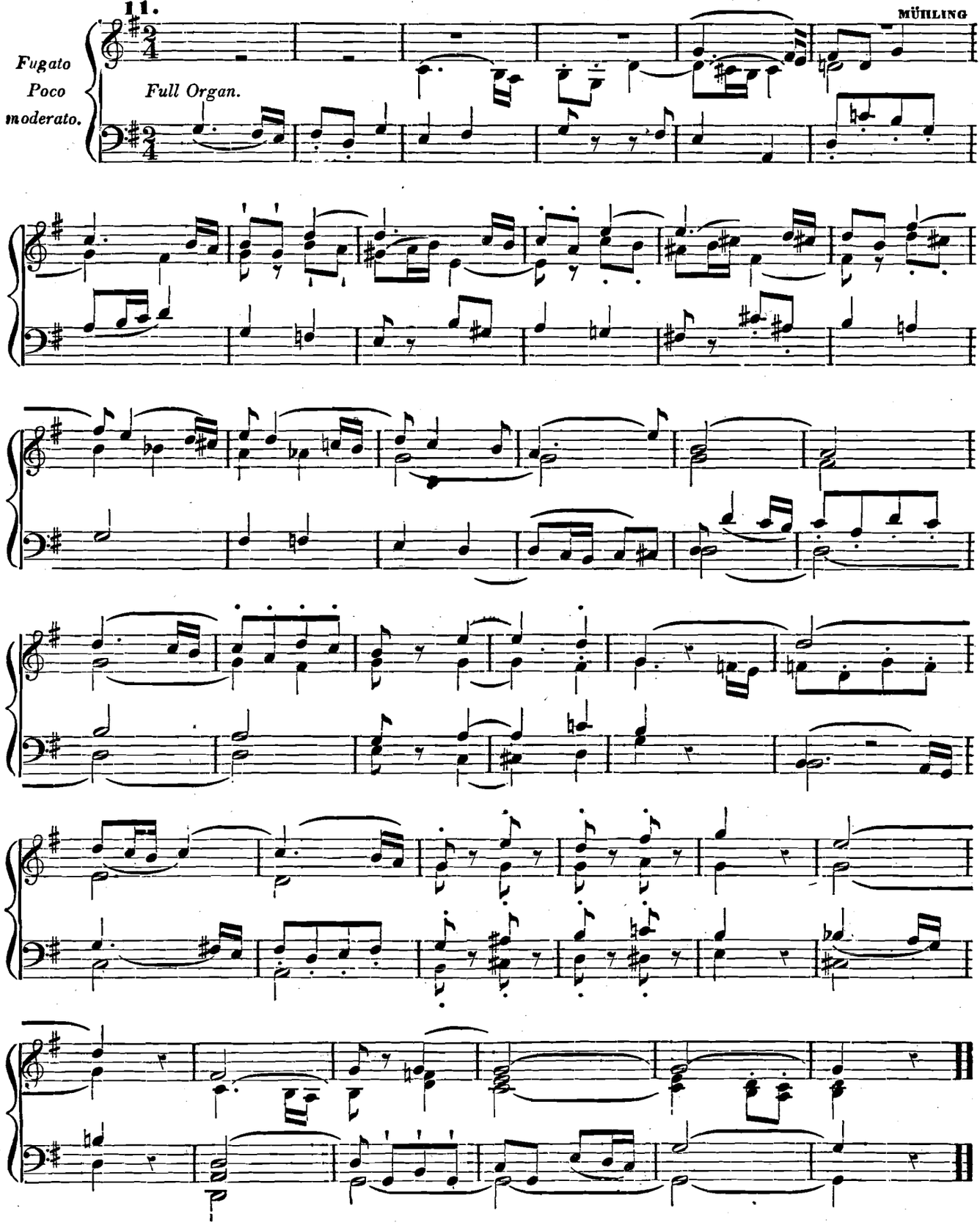
Ped.



POSTLUDIO.

11.

MÜHLING

Fugato Poco moderato.

Full Organ.